THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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Sept 11: The Effect on LF

The terrorist attacks of Sept. 11 have shaken the U.S. and the civilized world as few other events in the last 50 years have.

The LF industry has been relatively fortunate. *LF Examiner* knows of only one person directly active in the giant-screen business who perished on Sept. 11: **Joseph Ferguson** of the **National Geographic Society**. Ferguson, director of NGS' Geography Education Outreach Program, was on the airplane that crashed into the Pentagon, along with NGS travel office director Ann Judge and three teacher-student pairs from Washington, DC.

Ferguson was developing the educational materials for the LF film ***Lewis and Clark: Great Journey West***, currently in production, and other film projects in development. NGS has set up a charitable fund memorializing Ferguson and Judge. Contributions may be sent to the Ferguson/Judge Fund at the NGS address in this issue's directory on page 26.

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GSTA Meets in Chicago

The annual conference of the **Giant Screen Theater Association**® was held in Chicago, Sept. 19–25, barely a week after the terrorist attacks on New York and Washington, DC. The pall cast by those horrific events did nothing to lighten the gloom the industry had been facing before Sept. 11, even as they put a new perspective on the ultimate significance of "mere" business problems.

However, by the end of the meeting the mood had lightened, and many people left Chicago feeling more hopeful—about the industry and life in general—than they had when they arrived.

Predictably, attendance, at 697, was lower than expected. GSTA reports that about 15% of pre-registered conferees canceled after Sept. 11, and that on-site and late registration were somewhat lower than otherwise might have been expected. Organizers had hoped that more than 900 people would attend.

Nevertheless, the conference proceeded precisely as planned, with few public references to the attacks. Highlights of the meeting included the awards banquet, screenings of 12 new films, and an especially promising array of films in progress. Also featured were presentations on **Marty Shindler**'s Economic Impact Study, marketing films and theaters, digital technology, and LF films and lifelong learning. The association also conducted its official business in committee and member meetings.

The meeting was hosted by the **Museum of Science and Industry** and the **Navy Pier IMAX® Theater**, each of which was the site of a large evening event. Apart from these and the screenings, all conference sessions were held at the Hyatt Regency Hotel, a short walk from the Navy Pier.

Three presentations

The conference started on Thursday, Sept. 19, with three presentations: **Cheryl Berman**'s talk on "Marketing Trends," Shindler's summary of his study, and an interactive discussion on "How to Keep Your Theater in the Black" with a panel of

*(See **GSTA** on page 6)*

LF *Lion King* in 2003

The Lion King will be re-released exclusively to giant-screen theaters on Jan. 1, 2003, the **Walt Disney Company** announced in September to an invited audience of LF and conventional exhibitors in Chicago. A four-minute LF clip from the Oscar-winning 1994 film was shown to the group of 150, most of whom were attending the annual conference of the **Giant Screen Theater Association**. The highest grossing film in Disney's history, *The Lion King* is being digitally enhanced for its LF release.

The private event was held at the **Regal IMAX Theatre** in Lincolnshire, IL, and featured the first industry screening of the complete LF version of ***Beauty and the Beast***, which will open in some 83 LF theaters on Jan. 1, 2002. (*See Shorts, page 28.*) **Disney** also showed clips from two previously announced original LF films now in production, ***Ultimate X***, on ESPN's Extreme Games competition, and ***The Young Black Stallion***, which is being produced by **Frank Marshall** and **Kathleen Kennedy**.

The LF version of *Beauty and the Beast* contains a new song, "Human Again," that was storyboarded but not included in the original release. Although material not used in the original release of *The Lion King* also exists ("Warthog Rhapsody," a song by Elton John and Tim Rice), Disney officials tell *LFX* that the LF release will not include the song.

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Shindler's Site

by Marty Shindler

Long Live the King!

Long live the king: the content king!

With numerous forms of entertainment vying for our attention and money—feature films, TV, LF films, video games, the Internet, books, magazines, newspapers, and newsletters—content is king. Always been and always will. Long live the king.

Although consumers sometimes get caught up in the packaging, at the end of the day nothing else matters if the content is not what we expected. For example, is a novel from your favorite author better in hard cover or in paperback?

First and foremost, is the story is compelling? Does it hold our attention? A poor story will not sell many books, no matter what the jacket looks like or how popular the author is. A strong story will remain on the best seller lists for a long time in multiple editions. And it makes no difference to us readers if the author created the book on a typewriter, a word processor, or wrote it out long hand on yellow legal pads.

The popularity of top-notch product usually extends to other formats and media. For example, a movie that scored blockbuster status in its theatrical release will usually do very well on home video/DVD, and in subsequent release windows such as cable and network TV.

Digital (or electronic) cinema is a hot topic now. Screenings in digital auditoriums appear to outsell film screenings, even in the same facility. This is probably due to the novelty and appeal of a new "digital" technology. But consumers are not choosing one digital brand over another, nor are theater operators making purchasing decisions because of a perceived preference or even technical superiority.

The same concept holds true with traditional film projectors. Theaters don't market the brand of projector they use. Tickets are sold on one basis and one basis only: content.

In image acquisition, new digital cameras are making news. *Star Wars Episode 2: Attack of the Clones*, due in May 2002, has been shot on Sony/Panavision 24p digital cameras and will almost certainly be run in every digital cinema operating on its release date. Despite the somewhat mixed reviews received by *Star Wars Episode 1* a few years ago, *Episode 2* is one of the most anticipated films of 2002. Will people like it more if they see it digitally? Would they like it less if it had been shot on film? The emphatic answer is *no!*

The fact is that most of the ticket-buying public does not care how the content was created. They care about content and story.

The LF film industry is now debating which formats should be used for image capture and exhibition. The subject has been discussed in the halls of the GSTA conference and in these pages, last month and this month. Those discussions have centered primarily on aesthetics and other creative issues, but this column looks at the matter strictly from a business perspective.

Fifteen/seventy is the dominant format today and it will continue to be into the foreseeable future. However, for creative *and* financial reasons, other formats must occasionally be used. The number of 15/70 cameras available in the rental market is limited. Several of the more prolific LF producers have their own cameras and thus do not need to contend with the rental market. But others are left with only one or two options.

Savvy producers have found innovative techniques to get the shot, using 15/70 where it made creative and financial sense and using other formats for the rest of their work. Filmmakers are always striving to get the best images possible at an affordable price. Only this way can he recoup his investment and perhaps even earn a small profit.

A day will come when images from digital cameras rival those of LF film, as is happening today in the mainstream 35mm market. It is a matter of when, not if. But even then, film may never be passé. For the LF industry, the transition to a fully digital world will be a long time coming.

On the exhibition side, 15/70 theaters are dominant, but 8/70 theaters are being built at increasing rates, especially as the industry continues to grow beyond larger cities and into smaller population centers where size and cost of theaters are significant determinants.

Both formats are important to the producer. There is hardly an LF producer who does not print his films to 8/70 as well as 15/70. Not releasing in 8/70 is foolhardy at any time, but especially in the current LF economy. It would would be like excluding dome theaters in favor of those with flat screens.

It won't be long before digital theaters begin to crop up in traditional LF locations such as museums and destination theaters. Will digitally created educational films be accepted in these theaters? Of course.

It is vital for all distribution companies to get as much income from as many venues and formats as possible—institutional, commercial, 15/70, 8/70, digital, home video—to recoup their films' production investment. The economics dictate it.

Only then will the LF industry will attract the kind of capital that is seen in other industries. And even when that happens, content will still be king.

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The Effect on the LF Industry of the Sept. 11 Attacks

*(from **LFCA** on page 1)*

Many, if not most, major institutions and large public facilities in the U.S. closed early on Sept. 11 as a protective measure, including the **American Museum of Natural History** and the **Loews IMAX Theater** in New York, and the **Smithsonian**'s **National Air and Space Museum** and **National Museum of Natural History** in Washington, DC, each only a few miles from the crash sites. Most reopened a day or two later, although the **Kennedy Space Center Visitor Complex** in Florida, with two IMAX theaters, remained closed for five days, and didn't resume bus tours into the working sections of the NASA complex until Sept. 18.

The view from Liberty State Park before Sept. 11, 2001.

The LF institution most profoundly affected by the attacks was the **Liberty Science Center** in Jersey City, NJ, directly across the Hudson river from lower Manhattan, with a view of the city that had been dominated by the twin towers of the World Trade Center. Liberty State Park, in which LSC is located, is easily accessible to Manhattan by ferry, and within hours the park became an emergency operations and medical center. The media also used LSC's facilities as 30 broadcast trucks arrived to transmit the view of ground zero. The science center remained closed to the public for two weeks.

In the following weeks, heightened tensions led to bomb scares at many museums, from New York's AMNH to as far away as the **Glasgow Science Center** in Scotland. In St. Paul, MN, the **Science Museum of Minnesota** closed for two days in mid-October after a "mysterious briefcase and a gooey substance" were found in a gallery. The items were determined to be harmless.

In Newport, KY, directly across the Ohio River from Cincinnati, the new **Firstar IMAX Theatre** was launched only three days after the attacks. Despite the crisis, developer **Ron Roberts** says the opening received substantial attention from local newspapers and broadcasters, and its first screenings of ***Fantasia/2000*** and ***Into the Deep*** were well attended.

However for most LF operators, and indeed for much of the North American economy in general, the weeks since Sept. 11 have seen a dramatic downturn in business. Smithsonian museums reported drops in attendance of as much as 75–80%, and other major U.S. cultural institutions reported substantial declines and some layoffs of staff. School groups are canceling field trips, and tourism worldwide is expected to fall off.

Many remain hopeful for a return to normality, though. **Edward Able**, president of the **American Association of Museums**, says on AAM's Web site, "Sudden and horrific as they were, the Sept. 11 attacks also gave our institutions the opportunity to play a more active role in people's lives."

LF Examiner has included questions about the effect of the terrorist actions in our most recent theater survey. Results of this survey will be included in a future issue of *LFX*.

CORRECTIONS

In a front-page story in the September issue, we reported that Leonardo DiCaprio would be joining James Cameron's expedition to the wreck site of the *Titanic*. That did not come to pass.

In the same article, Richard Lutz, chief scientist for Stephen Low's *Voyage Into the Abyss*, was referred to as a geologist. He is in fact a biologist and deep-sea ecologist. The article also referred to Low shooting "test footage in the *Mir* [submersible] with an HD video camera last summer." The shoot in question occurred in November and December of 1999, used the *Alvin* submersible, and included 15/70 shooting as well as HD video.

THE BIZ

FILM STOCK

Regal files Chapter 11 plan

On Oct. 11, **Regal Cinemas Inc.** filed for Chapter 11 bankruptcy protection in the U.S. Bankruptcy Court for the Middle District of Tennessee. The pre-packaged bankruptcy plan submitted by Knoxville-based Regal gives effective control of the company to billionaire **Philip Anschutz**, who over the past year had acquired most of Regal's debt at a fraction of its face value. Speedy court approval is expected since the plan has the support of the majority of debt holders (i.e. Anschutz). Imax is the largest trade creditor, with a US$1.38 million claim, presumably for maintenance payments and film and system royalties.

Using similar tactics, Anschutz has taken over **Edwards Theatres Circuit Inc.** and **United Artists Theater Co.** in the last year, effectively building the world's largest empire in both conventional and LF exhibition, with more than 6,000 35mm houses and 12 LF screens. Excluding Imax's ten owned-and-operated theaters, the next largest commercial LF operators are Canada's **Famous Players**, with seven IMAX screens, and Texas-based **Cinemark USA**, with five.

Industry observers are speculating that Regal could use bankruptcy to reject the leases on its six existing and three planned IMAX theaters, as Edwards did in August (*see LFX August 2001*). Regal might further follow Edwards' lead by replacing its leased IMAX systems with 8/70 projectors it would own outright, which would enable the chain to show **Disney**'s LF ***Beauty and the Beast*** in January. (Through a public relations company, Regal declined to comment about its LF plans.)

Regal's rejection of the IMAX leases would further weaken Imax's presence in North American multiplexes, which had been the company's largest growth segment. With the closure (or conversion) of Edwards and Regal's six theaters each, plus **Muvico**'s Orlando screen (*see The Biz, LFX June/July 2001*), Imax's North American multiplex total would drop 36% in less than a year, from 33 to 21. (On the plus side, Michigan-based **Jack Loeks Theatres** will open a new IMAX theater in a Grand Rapids, MI, multiplex on Nov. 16.)

Imax buys debt, S&P cuts rating

In early October, **Imax Corporation** subsidiary **Mitey Cinemas, Inc.**, acquired Imax convertible subordinated notes with a face value of US$48 million for a reported $7.5 million. The transaction leaves outstanding $52 million of the original $100 million in notes due April 1, 2003. Following the announcement, Imax stock, which had been trading below $1.00 for more than a month, climbed above the critical $1.00 level, where it has remained since, averting the possibility of delisting by the NASDAQ exchange. (NASDAQ announced after the Sept. 11 terrorist attacks that stocks trading below $1.00 would be given till the end of the year to recover.)

However, in mid-October Standard & Poor's lowered Imax's ratings, citing the company's "tightening liquidity" and "deteriorating operating performance," adding "these issues are unlikely to improve in the near to intermediate term." The S&P report said that "although [the debt] repurchase significantly lowers the company's future obligations, it weakens the company's already limited financial flexibility and heightens Standard & Poor's concern about near-term liquidity."

S&P lowered Imax's corporate credit and senior unsecured debt ratings from B – to CCC and its subordinated debt from CCC to CC.

Independent analyst **Mark Rosenberg** has been following Imax's debt situation and says, "They've reduced their amount of debt, which is positive. But at the same time they've also reduced their cash, which gives them fewer alternatives" moving forward.

Iwerks posts Q4, FY 2001 losses

In September, **Iwerks Entertainment** announced the results for the fourth quarter and fiscal year ending June 30, 2001. The company narrowed its fourth quarter loss 35% to US$3,276,000 (–$0.95 per share) compared to $5,036,000 (–$1.46 per share) for the same period last year. Revenues in the quarter dropped 17.5%, to $4,590,000 from $5,562,000 in the same quarter last year

For fiscal 2001, net loss narrowed 77% to $5,037,000 (–$1.46 per share) from $22,507,000 (–$6.53 per share) in fiscal 2000. Fiscal year revenues declined 21.4% to $22,204,000 in FY 2001 from $28,243,000 in FY 2000.

As reported here previously, Iwerks has signed a merger agreement with **Simex Inc.** under which SimEx will acquire all outstanding shares of Iwerks common stock for a total cash consideration of $2.25 million. Completion of the merger is pending stockholder approval and other customary closing conditions.

DEALS

H5B5 buys, renames Munich IMAX

In August, German film and television production company **H5B5 Media AG** bought the **Forum der Technik** in Munich, which includes a planetarium, two 35mm theaters, 22,000 square feet (2,000 square meters) of exhibit space, and one of the world's most popular IMAX theaters. Adjacent to the Deutches Museum, the facility has been renamed "Welt der Wunder" (World of Wonders), and the theater is now the **Welt der Wunder IMAX**, extending an H5B5 brand name that already includes a weekly science television show and Web site.

According to **Dieter Buchwald**, owner of the **Discovery IMAX** in Berlin and a former shareholder in Forum der Technik, the Munich IMAX had been very successful since opening in 1992, although the planetarium had not. He tells *LFX* that in recent years rent on the whole facility had become ruinous. Late last year the previous owners began looking for a buyer, and the deal with H5B5 was concluded this past summer. Buchwald has been retained by H5B5 as a consultant on operation of the LF theater.

THE BIZ

DEALS

GSF to dist Sky High and MR films

Giant Screen Films (until recently known as **Giant Screen Sports**) has agreed to distribute two films produced by Montreal's **Sky High Entertainment**: last year's ***Ultimate G's*** and ***Courage***, currently in production for release next spring. The move shuts down SHE's fledgling **Mugen Distribution** company, established late last year. Chicago-based GSF will distribute the films throughout the world, except for Europe and Japan, where SHE has pre-existing distribution arrangements.

Sky High president **Carl Samson** told *LFX* that the industry has too many distributors with only one film, and that it was more efficient to turn SHE's films over to a company as successful and focused on distribution as GSF.

In a separate deal, GSF will also distribute **MR-Film**'s ***Majestic White Horses*** in North and South America. Vienna-based MR retains distribution rights for Europe.

Porsche driving MFF's *Speed*

MacGillivray Freeman Films announced in September that it has made a "mid-seven-figure" deal with German automaker **Porsche AG** to promote ***The Science of Speed***, MFF's next LF film. Porsche's contribution will pay for a "dedicated film advertising campaign" and will include references to the film's release in Porsche's core advertising campaigns. The carmaker will also provide technical advice to the filmmakers.

The Science of Speed will feature five-time Olympic medalist **Marion Jones**, downhill mountain bike racer **Marla Streb**, and Porsche sports car driver **Lucas Luhr**. The film will premiere in September 2002.

Iwerks to install 8/70 in Denver

Iwerks Entertainment has signed a deal with the **Wildlife Experience** to install an 8/70 Extreme Screen® theater in the wildlife appreciation center being built in the Denver suburb of Parker, CO. Set to open in August 2002, the 315-seat theater will be equipped with an Iwerks 8/70 Linear Loop® projector, a 45x60-ft (13.6x18.2-m) screen, and a six-channel DTS digital sound system.

The museum will house both nature-themed works of art and traditional natural history exhibits. Executive director **Richard Smartt**, formerly of the **New Mexico Museum of Natural History**, tells *LFX* that he plans to use the 8/70 theater to re-theme the museum every four months, with exhibits and other attractions that tie in to the topic of the current LF feature.

PERSONNEL

Kass joins NSF

Valentine Kass has accepted a position as program director for the Informal Science Education program of the **National Science Foundation** in Arlington, VA, near Washington, DC. In her new position she will review grant applications and recommend funding for media projects—including LF films—seeking NSF grants.

Before joining NSF, Kass operated **Valentine Associates**, a consulting firm that, among other things, helped organizations draft NSF proposals. She also developed the educational packages for numerous LF films. Before that she was executive producer and director of Omnimax productions and programs for Chicago's **Museum of Science and Industry** for six years.

Kass moves from Chicago to northern Virginia in early December and starts at NSF on Dec. 17.

Dodge hired by MFF

MacGillivray Freeman Films has made LF veteran **Mary Jane Dodge** its director of special projects, in which position she will handle regional and national marketing for ***The Science of Speed*** (*see item above*). Dodge has been consulting since leaving **Loews Cineplex** earlier this year. She had been with Sony/Loews since opening the **Lincoln Square IMAX Theater** in New York City in 1994.

PERSONNEL

MacDonald at Science Place

In August **Keith MacDonald** was made director of IMAX operations for the **TI Founders IMAX Theater** at **Science Place** in Dallas, TX. He comes to Dallas from the **Louisville Science Center** in Kentucky, where he was manager of the IMAX theater for six years.

Fick named manager in Davenport

Dean K. Fick has been appointed manager of the new IMAX theater at the **Putnam Museum of History and Natural Science** in Davenport, IA. He comes to the Putnam from the **Children's Museum of Indianapolis**, where he managed the CineDome. (*See also item on page 28.*) Before that Fick worked in LF theaters at **COSI Columbus** (OH), the **Carnegie Science Center** in Pittsburgh, and **Kennedy Space Center** in Florida.

The Putnam's 270-seat IMAX 3D/SR theater will open in March 2002 in a US$14.2-million addition to the museum. The museum was founded in 1867 and boasts a collection of 160,000 artifacts in a 76,000-square-foot (7,000-square-meter) facility.

Bleiberg head of Heard Museum

Elizabeth Bleiberg, formerly vice president of **Science Place** in Dallas, TX, is now executive director of the Heard Natural Science Museum and Wildlife Sanctuary in McKinney, TX, near Dallas. The Heard includes a science museum, environmental center, and a 287-acre (117-hectare) wildlife sanctuary, and is visited by over 100,000 people per year.

Bleiberg tells *LFX*, "While my current site does have a screen, it's not *that* large, so I am looking at existing nature inventory—Disney and any other you and yours would like to suggest. Hey, digital is right down the road—literally, in my case!" [The reference is to **Texas Instruments**, in Plano, about 17 miles away.]

700 Attend GSTA Conference in Chicago, Sept. 19–25

*(from **GSTA** on page 1)*

LF theater operators, led by Canadian TV host **Avi Lewis**.

Berman is chief creative officer at the advertising agency Leo Burnett USA. Her clients include McDonald's, Disney, and the U.S. Army, and she interlaced her talk with television spots she had produced for those organizations. Her most cogent advice for LF theaters and distributors was that it is often more effective to focus marketing resources on existing fans of a brand than to try to convert others to the brand. Her talk demonstrated that multi-million-dollar television campaigns can be very effective, a point which few doubted, but which held little relevance for most LF marketers.

Shindler summarized the Economic Impact Study he conducted for the GSTA earlier this year. For more details, see his column in the September issue of *LFX* or visit the GSTA Web site (www.giantscreentheater.com) for the full report. In the question period following the talk, **Berend Reijnhoudt** of **Omniversum** in The Hague, Netherlands, claimed that theaters' return on investment was lower than stated in the report. And responding to Shindler's recommendation that theaters turn over a larger share of box office to producers, **Joe DeAmicis,** of the **California Science Center** in Los Angeles, asked why he should pay more when he has so many films from which to choose.

Avi Lewis hosts the Canadian debate show, *CounterSpin*. He asked panelists **Ann Dowdy** (MOSI Tampa), **Brian Hall (Imax Ltd.)**, and **Alison Roden (Science Museum**, London) to give three specific ideas for boosting theater attendance, and then opened the session to questions from the audience.

Dowdy spoke about trend shopping, which is her method of brainstorming for creative and unexpected marketing ideas for LF films. Using a very freewheeling approach, she encourages her staff to be open to taking nearly any random object as a jumping off point for developing promotional concepts.

Hall stressed the importance of knowing the local community and its resources when launching an LF theater. Recalling the experience of opening IMAX theaters in Sydney, Melbourne, and Brisbane, Australia, he said that the successes of the first two, which heavily involved local media, companies, and politicians, had led them to be complacent about the Brisbane opening and to send in a launch team that didn't know the city very well. Without the needed relationships, the theater had a much rockier start.

Roden suggested looking for ways to use theater down-time, saying that corporate events in the Science Museum's IMAX theater have become an extra source of income. So has on-screen advertising before 15/70 shows: at the **British Film Institute**'s IMAX theater (which she also manages), five minutes of 35mm commercials before each show is earning the theater US$150,000 per year.

MOSI Tampa's Ann Dowdy

The technical session was held simultaneously with these three sessions. The next issue of *LF Examiner* will include a report on that session.

Films, films, and more films

Two days, Friday and Monday, were devoted almost entirely to screenings of the 12 new films. (*See list on page 14.*) Saturday's schedule included a real novelty for recent GSTA conferences: free time. Slots for two or three additional new films had been provided when the meeting was being planned, as had space for "fine cut" screenings that were withdrawn late in the day. As a result conferees had a free morning or afternoon to sightsee or just relax.

The Films in Progress session included clips from 19 LF films, three of which were 3D. Unlike Films in Progress sessions in previous years, which often included raw footage, virtually all of the sequences shown were of extremely high quality, most resembling trailers, with titles, scores, and dramatic editing. Generating the most buzz in the hallways later were ***Space Station***, with the first 3D footage shot in space, ***Lewis & Clark***, and ***Australia***.

The GSTA Achievement Awards dinner was held Saturday night, and included two awards that Imax Corporation had previously presented in its annual IMAX Days meetings. (IMAX Days had been scheduled to precede the conference, but was canceled last spring. *See Shorts, LFX March 2001.*) The company presented its Founders Award to two early IMAX theaters: Toronto's **Cinesphere** at Ontario Place, and the **Reuben H. Fleet Space Theater** in San Diego. It also inducted ***To Fly!***, produced in 1976 by **MacGillivray Freeman Films** for the **National Air and Space Museum**, into the IMAX Hall of Fame.

The GSTA presented MAC (Marketing Achievement and Creativity) Awards to recognize creativity and excellence in marketing campaigns for LF films and theaters as well as three film awards and two special awards. (*See box on opposite page.*)

Business meetings, trade show

Sunday's schedule was taken up with members' meetings, an update on digital technology, and the trade show. As in previous years, producers with films in development were given tables during the trade show to present their film concepts to interested parties.

In the All Members meeting, GSTA president **Truett Latimer** announced that the theater members had voted to amend the by-laws to allow a total of three associate members on the board of directors,

and that he had appointed associate members chair **Mark Katz** to fill one of those positions. Association officers also announced the following decisions:

- **Mike Day** has been appointed chair of a committee that will create an action plan based on the Shindler Economic Impact Study. It will present its first report at the 2002 Mid-Winter Meeting.
- **Marketing Resource Associates** of Twinsburg, OH, has been hired to handle the association's public relations.
- The possibility of presenting films in 8/70 at next year's conference will be considered.
- Future conference sites: 2002 Mid-Winter Meeting—Valencia, Spain; 2002 Annual Conference—Toronto, Canada; 2003 Mid-Winter Meeting—Tampa, FL; 2003 Annual Conference—Auckland, New Zealand; 2004 Mid-Winter Meeting—Malta; 2004 Annual Conference—Montreal, Canada.

The trade show was held in a spacious hall in the Hyatt, where some 37 exhibitors set up booths to display their wares. GSTA thoughtfully provided free massages to weary conferees, another conference first.

Digital Update

A session outlining the latest in digital technologies as they relate to LF production and exhibition was presented by **Steve Thorburn** of **Thorburn Associates**, **Sean Phillips** of **MacLeod Productions**, **Robert Sullivan** of the **National Museum of Natural History**, and **Stacey Spiegel** of **Immersion Studios**.

Jennifer Ernisse of Exploris (left) listens to BFI's Alex Patrick.

Thorburn gave a technical talk about the differences between the two primary digital projection technologies being considered for LF theaters, DLP (digital light processing) and D-ILA (direct image light amplification). The chips at the heart of the former are produced by **Texas Instruments** and are licensed to three projector manufacturers, including Imax subsidiary **Digital Projection International**, which has exclusive rights to build LF projectors using the chips. Several manufacturers are making D-ILA projectors, including consumer giants Panasonic, JVC, and Sony. Thorburn said that the manufacturing techniques underlying the DLP chips are at or near their limits, and that D-ILA will be the future of digital projection. He went on to point out the problems with handling the tremendous amounts of data that would be required for LF projection, as file sizes increase geometrically with image dimensions.

Phillips spoke about the characteristics needed in a digital camera to capture LF images, pointing out that a principle known as the Nyquist limit requires digital sampling to be at least twice the highest frequencies to be reproduced. Therefore, although 4K processing is used in post-production work, a digital camera would need at least 8K resolution, four times the number of pixels. He showed a long and very complicated shot from David Fincher's 35mm feature *Panic Room*, and explained how it had been accomplished and why digital technology was needed to create it.

Sullivan began by saying he was a philosopher, not a technical expert, and that he hadn't understood three-quarters of what Thorburn and Phillips had said. Speaking of the Immersion Cinema that the National Museum of Natural History had recently installed, he described the changing expectations of museum visitors. Where museums used to present exactly the same experience to all visitors (e.g. the Hope Diamond), people now expect to have more customized visits, and be presented with information specific to their interests. The Immersion Cinema, an interactive learning experience, allows the museum to provide that, he said.

Spiegel expanded on this point, pointing out that the video and computer game

*(See **GSTA** on page 14)*

MAC and GSTA Film Award Winners

MAC Awards

Best Distributor's Marketing: MacGillivray Freeman Films, *Journey Into Amazing Caves*
Best Theater Launch: IMAX Theatre Auckland, New Zealand
Best Film Launch: Louisville Science Center, *Michael Jordan To The Max*.
Special Judges' Award, Outstanding Promotion:
Friday Night Holiday Festival, National Museum of Natural History, Washington, DC
Michael Jordan To The Max, Entergy IMAX Theater, New Orleans, LA.
Special Judges' Award, Outstanding Advertising:
Whales, St. Louis Science Center, St. Louis, MO
Everest, Maloka Interactive Science Center, Bogota, Colombia.

GSTA Lifelong Learning Award: *Dolphins,* MacGillivray Freeman Films
Special Achievement in Film Award: David Keighley

GSTA Film Awards

Best Cinematography: Reed Smoot, *Shackleton's Antarctic Adventure*
Best Score: *All Access*
Best Film: *Shackleton's Antarctic Adventure*

Image Quality Debate Continues

In the September issue we reprinted a series of letters on the subject of image quality. That debate provoked the responses below. The first is from **Don Iwerks**, president of **Iwerks Entertainment**. The next is from **Sean Phillips** and responds to an open letter from **Greg MacGillivray** that was summarized but not reprinted in the September issue.

That letter referred to Imax's recent messages to exhibitors advising them of certain requirements when showing 35mm films in IMAX theaters. MacGillivray also quoted the terms of some IMAX projection system leases which prohibit the lessee from showing films in which more than 51% of the footage was shot on any format smaller than 15/65. The letter thanked Imax for these efforts and encouraged the company "to do more to hold the technical quality line." It was signed by 18 LF filmmakers, including four at MFF.

The letters following Phillips' are in response to his letter, which first appeared on the Web in September.

LFX editor **James Hyder** has the last word.

(*Most of the letters below have been edited for space reasons. The full text of all of them can be found at our Web site, www.cinergetics.com.*)

Note: The writers below refer to both 15/70 and 15/65. Film stock used in cameras is 65mm wide and the images from those negatives are printed to 70mm stock for projection. The frame size is the same.

Don Iwerks, *founder of Iwerks Entertainment*

On behalf of Iwerks Entertainment, I would like to share my feelings over published concerns regarding the use of non-15/70 LF formats. Recent statements have been made indicating that the 15/70 format is the only acceptable method for the creation of giant-screen films, and all other formats are "sub-standard." To call 8/70 a sub-standard format is to invalidate the creation and success of many LF films that play in theaters around the world. Iwerks shares the belief that maintaining the highest quality is of utmost importance in this industry. It has been proven by many directors and films that the use of 8/70 on its own, or in addition to 15/70, is not only credible, but vital to the creative and financial continuance of LF filmmaking.

The 8/70 format has allowed filmmakers a greater degree of flexibility and cost savings, and has contributed significantly to a wider range of film content. It has been tested and proven that when 8/70 film is photographed properly, viewers perceive no quality difference between 8/70 and 15/70-based experiences. As a matter of fact, a considerable number of filmmakers have utilized our 8/70 cameras in addition to 15/70 cameras and can attest that cutting between the two reveals no apparent image difference. Higher frame rates, longer shooting times, lighter weight equipment, and reduced costs are all factors that contribute to achieving the final result. Recent films that have used 8/70 include ***'N Sync: Bigger than Live***, ***The Human Body***, ***All Access***, ***Siegfried and Roy: The Magic Box***, ***Cirque du Soleil: Journey of Man***, ***Courage***, ***Natural Disasters***, and ***Ultimate X***.

When 8/70 film is photographed properly, viewers perceive no quality difference between 8/70 and 15/70.

— Don Iwerks

I applaud the great achievements that the giant-screen industry has made and look forward to continuing the collaborative relationship between technologists and the visionaries that create the stories that so captivate audiences worldwide.

Sean MacLeod Phillips, *cinematographer, special effects coordinator*

I am an LF enthusiast and professional who has always believed that the LF industry represents the future of cinema.

I want to express my support for **Ben Stassen** and **nWave** as a lone voice of reason in a business gripped with fear. I am saddened by what is happening in this business, and I urge that it stop now.

To recap: First, an executive at **Imax Corporation** literally blacklists an nWave film, ***Haunted Castle***, as degrading the IMAX brand, then **Chris Palmer** openly suggests a de-facto blacklist against commercially oriented films that he and others in his group feel will "degrade the brand." Then **Greg MacGillivray** posts an open letter signed by 18 filmmakers that in effect would ban all films shot 51% in 8/65 and smaller formats as "degrading the brand." Additionally, and perhaps most chilling, the letter supports unspecified future actions by Imax to defend its brand.

I think it is important to say: A motion picture is not a brand. A brand is the chattel of a corporation, like Kellogg's Rice Krispies. A motion picture is protected by the right to free speech. A motion picture is a story that requires artistic integrity in order to be emotionally respected by audiences.

It would enrage any 35mm filmmaker to know that a corporate executive could contractually blacklist his or her multi-million dollar film from the market. What is worse, it would create an atmosphere of fear.

Chris Palmer wouldn't use the word blacklist, because he doesn't have to. He's an insider, and he's asking the powers that be to sanction content. The intentions of these people may be good, or simply "lifelong earning," but anybody who thinks they can, or even *should*, control an entire film format needs to be stopped, not with blacklists or back-stabbing, but with competition, which always makes for better films.

I also work in the mainstream film business. It is a vital, competitive, and open industry that keeps the fearful memory of Joe McCarthy alive. These recent actions would be condemned, despised, and dismissed as the antics of fools in the mainstream film industry, and only prove that the LF industry is controlled by a few eco-

nomic and political kingpins who have been stifling creativity and innovation for years to serve their own personal gain.

No one has ever succeeded in controlling the content of a film format that survived, and these people, however intentioned, are sealing the fate of the LF industry: oblivion.

On the surface Greg's letter sounds like a reasonable proposition. Everyone working in LF film believes that the quality of the image is a vital issue. What Greg misses is that content is even more important. And it is content that is literally being censored by the powers that be, both directly and indirectly through camera technology. The reason commercial IMAX theaters are running 35mm features is they don't have the 15/70 content. People would rather see a grainy movie with a good story than a high resolution moving coffee table book.

Even from an image quality standpoint, Greg's letter is indefensible. A few years back I shot ***Siegfried and Roy: The Magic Box***, which used 8/65 and 15/65 in about equal proportions. I don't know exactly how much was 15/65 and how much was 8/65 because there was no artistic reason to track such a thing. We picked the gauge to suit the shooting demands. We needed high-speed cameras, we needed to capture animal performances, and we needed long magazine loads. And guess what? Nobody in the industry could tell. And it sure hasn't mattered to audiences. The same was true of ***Olympic Glory*** and ***Michael Jordan To The Max*** and many other films.

Digital technology has made the difference between shooting in 8/65 and 15/65 meaningless. When scanned at 4K resolution (the de-facto standard used for doing digital work in 15/65) the difference between 8/65 and 15/65 is barely perceptible, even to experts. Today (and who knows about tomorrow) we can process 8/65 digitally to look better than 15/65 scanned without enhancement. So, I ask you, Greg, with this technical knowledge, why do you try to get Imax to contractually ban a film shot entirely in 8/65?

A motion picture is not a brand.

A motion picture is protected by the right to free speech.

A motion picture is a story that requires artistic integrity .

— Sean Phillips

I thought we were over this 8/65 vs. 15/65 origination issue as an industry, but obviously I was wrong. Someone's afraid of competition, and this time it isn't Imax.

Now, let's look at what this contract would allow: It would be perfectly OK to shoot 49% of your movie on 4/35, or Hi Def, or VHS(!!!) as long as you shoot the other 51% with a 15/65 camera. That doesn't sound like any kind of image quality standard to me.

I have been trying to develop a handholdable, 3D LF camera that would use digital and film technology to create images as good as or better than 8/65 blown up to 15/65. Greg's letter contributes to an atmosphere of fear that will make it harder, if not impossible, to get it financed, since a film shot 51% with this desperately needed new tool would be banned.

If you think my views on image quality are untrue, consider this: if tomorrow someone photographed an LF film on a digital camera with ten times the resolution of a 15/65 camera, it would also be banned because it wasn't a 15/65 film camera! Right now, a filmmaker could shoot a stunning stop-motion animated film on a 6K digital still camera that would look as good, if not better, than anything you could shoot with a 15/65 film camera. And cheaply, I might add. This film would be banned. How can forward thinking institutions of science support this? These people sound more like the folks that tried Galileo than the ones who should be educating our children about science! Real science films in the IMAX format are nearly extinct. Is this a coincidence?

I'm reminded of the classic American play about the Scopes monkey trial that took its title from this verse from Proverbs: "He that trusteth in his own riches shall fall, and he that troubleth his own house shall inherit the wind."

Replies to Phillips

Howard Hall, *underwater cinematographer*

As a signatory to Greg MacGillivray's letter, I read Sean Phillips' response with interest, and I believe he makes valid points. However, talk of "blacklisting" and "McCarthyism" seems extreme. Filmmakers should be aware that theaters leasing or purchasing Imax projection equipment often sign contracts prohibiting the presentation of LF films in which less than 51% of the image is captured on 15/65 film. Certainly, Imax (not Greg MacGillivray or Chris Palmer) created these contracts to protect its brand. However, this stipulation also serves to limit the nature of films shown on the IMAX screen. Ultimately, it will be up to Imax and theater owners to determine whether on not LF films remain limited primarily to 15/65 image capture and the experiential content that format precipitates.

Opening the door to image capture in smaller formats certainly encourages diversification in LF film content. That might be a good thing. And it might be disastrous. Today, IMAX theater customers feel comfortable taking their children to see an LF film. The IMAX brand is synonymous with socially responsible content and image quality that is special. I applaud the courage of any filmmaker who attempts to make a Hollywood-style narrative film in the 15/70 format. And I believe every filmmaker should have the right to shoot his film in whatever format he chooses.

*(See **DEBATE** on page 10)*

Image Quality Debate Continues

*(from **DEBATE** on page 9)*

Theaters should also have the right to accept or reject the films, and Imax should have the right to enforce its contracts.

Making successful Hollywood-style narrative films in 15/70 is financially impractical. Considering the relative budgets, making a narrative film in 15/70 to compete with a typical 35mm production is like entering the Indianapolis 500 with a bicycle. Making competitive LF narrative films will almost certainly require the use of smaller image capture formats. But even if it were financially realistic to produce Hollywood-style narrative 15/70 films, most would fail, just as most 35mm Hollywood films fail financially. I applaud the courage and talent of filmmakers willing to attempt competing with Hollywood on the giant screen especially considering the enormous budgetary handicaps. I also applaud the decision of LF theaters to reject the films if they turn out to be socially irresponsible garbage (as are most Hollywood films). Ultimately, the decision will not be up to Greg or those who signed his letter. No one is going to check a blacklist. The decisions will be made by the theater managers and the leadership at Imax.

I hope we retain the reputation of producing socially responsible content with the best image quality in the world.

— Howard Hall

I don't believe anyone in this industry, including Mr. Stassen and Mr. Phillips, want to make LF films that negatively influence society and especially America's youth. But I hope that, as the nature of LF films continues to evolve, somehow we retain the reputation of producing beneficial, socially responsible content with best image quality in the world.

Chris Palmer, *president of National Wildlife Productions*

I appreciate Sean Phillips' passionate sincerity. Here is the other side of the argument: The giant-screen experience is tied in the public's mind to films that involve fun and learning. If you drop the learning component, you confuse and dilute the hard-earned distinctive identity of giant-screen films. The essence of what makes the giant-screen industry unique is that learning and entertainment are seamlessly combined into an experience-driven, immersive film presentation.

Sean Phillips and Ben Stassen believe that giant-screen films which contain no lifelong learning (and perhaps feature horror, sex, and violence) should not be discouraged, as they signify the flowering of "artistic integrity" and consumer choice. I believe, on the other hand, that those type of films will lead the public to view giant-screen theaters as merely a minor appendage to conventional 35mm theaters.

I do not believe in censorship or blacklisting. I do believe that we need films that give our customers a fun, learning, immersive experience in order to drive renewed growth in the giant-screen film industry. Sean and Ben are unwittingly pointing us in the wrong direction.

Soames Summerhays, *director of* Ocean Oasis

I understand that the LF market had its genesis in expos. However, the growth of the medium, dominated by the museum market and Imax, was defined by the impact of its software—extremely high quality, experiential programming designed to entertain, enlighten, and inspire family audiences.

The recent widening of program choices from these original values, I believe, has led to confusion in the public's mind as to what that LF experience is and what to expect when going to a theater. Whatever their latest experience has been will necessarily color what they perceive the LF experience to be. This changing perception may have contributed to falling theater revenues in recent years.

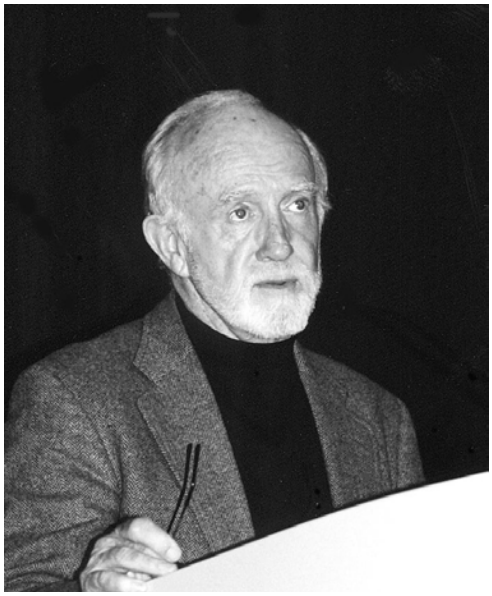
Perhaps GSTA should consider instituting a "List of Contents" system, like food labels, designed to inform the public on the content of the film for which they are purchasing a ticket. For example:

Title:	***Ocean Oasis***
Format:	>99% 15/70, <1% 35mm
Subject:	Natural history adventure
Language:	Non-offensive
Age Range:	4 yrs. and up

Since there can be no control of what LF films will be produced, I believe it remains up to the theaters to recognize the "brand" to which their patrons are drawn. With their choices they will define the difference between the high-quality LF experience we are talking about and LF films that are merely offshoots of the conventional theatrical market.

George Casey, *founder and president of Graphic Films, Inc.*

Thank you for the opportunity to rescind my earlier endorsement of Greg's



George Casey

"top letter" urging us to pledge allegiance to maintaining the highest quality of Imax format productions. Somewhere in the relay of faxes to me in San Diego, the second letter with the "fine print" never reached my attention.

Had I been aware of the full constraints upon production and exhibition of film materials urged and endorsed in the full letter, I would not have signed the cover letter which I received. As Sean Phillips' impressive letter stated, "On the surface Greg's letter sounds like a reasonable proposition". Having devoted most of my career to the production of 15/70 films, the highest quality of our own productions at Graphic Films is of the greatest importance to me, and endorsing that commitment to quality is what my signature represented.

This error was entirely my own. I regret it. I am grateful for the opportunity to correct it.

MacGillivray Freeman Films

The open letter we initiated, signed by many filmmakers, has sparked some spirited replies that give us hope—if this many intelligent people care this much about our industry, then we can surely survive these difficult times.

Our letter was written as a pledge to image quality. Image quality is crucial to this industry's survival, just as much as good storytelling and continuing technical innovation. It's our main competitive edge against all the other forms of entertainment competing for our customers' attention—and we as an industry, filmmakers as well as exhibitors, need to protect it.

It's true, giant-screen films need to evolve, and as filmmakers our challenge is to find new ways to expand what the immersive experience can be, whether it be with high-quality special visual effects, as portrayed in the films of Sean Phillips or Ben Stassen, or immersive 15/70 live action as conveyed in the films of Stephen Low and Howard Hall. However, while we evolve, we must never lose sight of the fundamental qualities that attracted our audience in the first place.

James Hyder, *editor of* LF Examiner

Sean Phillips' reply struck me as out of proportion to MacGillivray's letter. Where I saw an appeal to filmmakers to shoot in 15/65 whenever possible, Phillips apparently saw darker motives.

I may have interpreted MacGillivray as I did because Imax's 51% clause appears to me to be virtually unenforceable. Although I have no legal expertise or advice on this point, there are clearly serious

Chris Palmer

practical problems in defining which films would be "banned" by the provision. For example, most uses of 16mm, 35mm, or video footage in LF films to date have been in panels, often with full-frame 15/70 background plates. On which side of the fence do these sequences fall? Who would determine what scenes violated the contract and by what method? Would filmmakers be subpoenaed to disclose what shots had been made on what formats?

To my knowledge, Imax has never enforced the 51% clause, and I have heard it suggested that attempts to do so might be met with restraint-of-trade lawsuits. Furthermore, not all IMAX theater leases include the restriction, and although I have no hard information on this point, my impression is that less than half of existing theaters are affected.

Finally, to make the issue virtually moot, the **Esquire IMAX Theatre** in Sacramento, an Imax owned-and-operated screen, booked ***'N Sync: Bigger Than Live***, a film shot entirely in 8/65, for a two-week run in October.

Since I viewed the 51% clause as a paper tiger, I did not imagine that MacGillivray could seriously be suggesting its use to impose image quality in LF films. Phillips obviously thought otherwise.

As with formats, so with content. Chris Palmer, joined above by Howard Hall, has called for voluntary restrictions on content, lest the public perception of LF films as "wholesome" and "family-friendly" be tainted by films with mature themes, such as sex and violence.

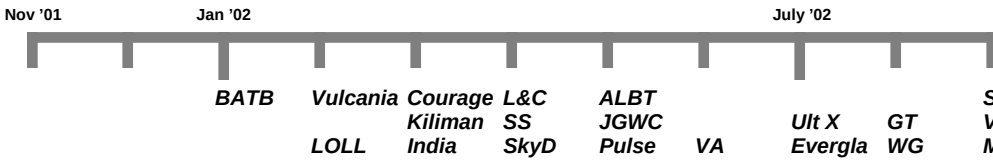
LF films that contained sex or violence *might* change public perceptions of the LF medium that have, through historical accident, developed over the past 30 years. Some people may prefer this not to occur, and in free societies they can express those views.

However, in free societies neither they nor any organization has the power to stop someone from making such a film, nor to stop theaters from booking it, nor to stop people from seeing it. The marketplace will make those decisions. It therefore seems pointless to ask others not to make such films. Furthermore, as far as I can see, no one has any plans to make even faintly "objectionable" films. And the failure of LF to thrive in multiplexes makes the likelihood of such films appearing in the near future vanishingly small.

A threat with little chance of being implemented does not require a heavily armed response. There is little point in charging with "censorship" and "blacklisting" a few individuals who have done little more than express a personal distaste for certain types of film or a preference for a certain film format. Nor is it helpful to allege hidden motives of self-interest. Few, if any, of us could withstand close scrutiny on that charge.

None of this should be taken as a personal attack on any of the people to whose opinions I have referred, but only as my respectful disagreement with them

Needless to say, I have more opinions on image quality and related issues, but space precludes their inclusion here. I will present them in a future issue. And although I seem to have dismissed the objections of all parties and concluded the debate, further replies are, of course, welcome.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Beauty and the Beast

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Gary Trousdale, Kirk Wise; writers: Roger Allers, Linda Wolverton; score: Alan Menken; producer: Don Hahn; executive producer: Howard Ashman. Cast: Paige O'Hara, Robby Benson, Angela Lansbury. LF version credits: producer: Don Hahn. Release: Jan. 1, 2002.

Courage (wt)

Sky High Entertainment/Blue Sky; distributors: Sky East (Asia), Mugen Distribution (rest of world); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt, Goran Widenby; producer: Carl Samson. ***Release: March 2002.***

– Principal photography is complete.
– CGI work is in progress, editing has begun.
Picture will be locked in November.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; ***score: Alan Williams****; producers: Arabella Cecil, David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.*

– **Picture is locked.**
– Music editing and sound mixing are in progress.

Lewis and Clark: Great Journey West

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: April 2002.

– Photography is complete.
– **Picture is locked. Final post is under way.**

Space Station

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; ***score: Mickey Erbe, Marybeth Solomon****; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: April 2002.*

– Photography is complete.
– Editing has begun.

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producers: Chris Palmer, Ed Capelle. Release: Spring 2002.

– Principal photography is complete.
– Editing and sound design have begun.
– **December: Filming aerials in India.**

Skydance (formerly *Rendez-vous à Paris*)

aGépro Cinéma; distributor: aGépro; director: Eric Magnan; cinematographer: Dominique Gentil; editor: Noëlle Boisson; script: Mireille Cardot, Michel Picard, Michel Sibra; executive producers: Marie Christine de Montbrial, Michel Frichet. Cast: Andrew Henderson, Daisy Bates, Amanda James, Natasha Wightman, Alex Giannini. Release: Spring 2002.

– **Prinicpal photography is complete.**
– **Editing is in progress.**
– **Film is expected to be shown at Euromax meeting in Berlin in February 2002.**

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. ***Release: Spring 2002.***

– **November: Testing rough cuts with audiences.**
– **Sound recording is under way.**

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: May 2002.

– **Principal photography is complete.**
– Editing has begun.

Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

– **Rough cut is complete and formal testing is under way.**
– **Editing will be completed early next year.**

Pulse: A Stomp Odyssey

Giant Screen Sports/James D. Stern Productions/ Harriet Leve Productions; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. ***Release: May 2002.***

– **October: Filmed bell ringers in England and flamenco dancers in Spain.**
– **December: Quii Bushmen and gumboot dancers in South Africa; music festivals in India.**

Ultimate X

Touchstone Pictures/ESPN; distributor: Buena Vista Pictures Distribution; director: Bruce Hendricks; cinematographer: Reed Smoot; writer: Jason Hefter; producer: Art Repola; executive producer: Doug Merrifield. Release: Spring/ summer 2002.

– August: Shot X-Games competition in Philadelphia.
– Editing is under way.

Horses: The Story of Equus

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield; ***narrator: Gabriel Byrne****. Release: 2002.*

– Principal photography is complete.
– Editing is complete. Scoring and mixing will begin soon.

The Science of Speed (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Release: September 2002.

– September: Shot in Australia, Monterey, CA,

and Colorado.
– October: Filming in Atlanta.

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeves; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: September 2002.

– August: Deep-sea filming in *Alvin* submersible for one month between the Azores and Bermuda.
– **Additional deep-ocean filming in the Pacific will begin in February.**

Straight Up: Adventures in Vertical Flight

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: October 2002.

– August: Filmed U.S. Marine Corps extraction exercises using Cobra and Sea Dragon helicopters at Camp Lejeune, North Carolina.
– September: Rhino relocation in South Africa, World Food Program rescue efforts in Sierra Leone.

Ghosts of the Abyss

EarthShip Productions; distributor: Walden Media; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Fall 2002.

– August–September: Shot 3D digital video at wreck site of *Titanic* with Russian *Mir* submersibles.
– **Photography is complete, post has begun.**

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Fall 2002.

– December: Will film at research facilities and capture additional footage of wild manatees.

Roar: Lions of the Kalahari

*Tim Liversedge Productions; **distributor: Destination Cinema;** director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Fall 2002.*

– Principal photography is complete.
– Post production is under way.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: Jonathan Winters, Ben Stein, Steve Oedekerk. Release: late 2002.

–Fall: New material will be animated by Omation and integrated into final version.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Release: February 2003.

–Principal photography is complete. Editing has begun.

Forces of Nature: Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. ***Release: mid 2003.***

– Have filmed various earthquakes and volcanoes for the last decade.
– October: Filmed test of a full-scale three-story building on a shake table at Berkeley.
– Editing has begun.

Not actively in production this month:

The Legend of Loch Lomond
Vulcania
Everglades
Gulliver's Travels
The World's Game
Music Country
Yosemite
Avalanche Hunter
Search for Infinity

Equus Films

Director Michael Caulfield (second from left) and the crew of Horses: The Story of Equus *filming in Australia.*

GSTA Conference in Chicago

*(from **GSTA** on page 7)*

industry exceeded the cinema business in gross income starting in 1999. Today's kids want and expect interactivity, unlike older folk who grew up with television and other "linear" media. The Immersion Cinema is a theater with three large video projection screens and a computer display panel for each visitor. The audience members use their computers to gather information about the adventure they're experiencing, and use that information to guide the direction of the show.

In the question period, Phillips was asked how soon a digital LF camera might be available. He said that film is like Broadway: it is always dying, but never quite dead. Although he saw no theoretical barriers, he said there are still major problems to overcome.

From the floor, **Ben Stassen** claimed that many interactive cinema efforts had failed, and that in the home people enjoy games and other interactive media, but outside the home (e.g. in movie theaters) they seem to prefer passive entertainment. Sullivan responded that getting kids to go to a museum is a "breakfast table negotiation" that requires a benefit for both parents and children. The parents get the kids to a learning activity that the kids perceive as fun.

LF and Lifelong Learning

The conference closed on Tuesday, Sept. 24, with a session on "Film Experience and Lifelong Learning." Presenting were **Alex Patrick** of the **British Film Institute**, **Greg MacGillivray**, **Jennifer Ernisse** of **Exploris**, and **Patricia Woodside** of the National Air and Space Museum.

Patrick explained that the BFI builds interest in its LF films among educators through mailings and free screenings for teachers and their families. In the U.K. it is also essential that the film be tied in to the national curriculum. Films that do not have this connection will not be booked. Patrick was involved in setting up the European Educational Large Format Forum that reviews and revises educational materials to suit European school groups.

MacGillivray described the audience for LF films as being more like a symphony orchestra audience than a typical movie audience. His company conducts extensive research into what these people want in an LF film, and has discovered that they want to experience and see things they otherwise couldn't do and see, and they want "ah-hah" information that they can't find on television. MacGillivray went into detail on the process his team has developed for making films, starting with topic research, a long (6–12 month) script-writing period, and audience testing during the editing process. This is followed by a marketing and promotional campaign that expands the educational component with things like the National Geographic books on caves that were released simultaneously with *Journey Into Amazing Caves*.

In preparation for the opening this month of the Exploris science center in Raleigh, NC, Ernisse got in touch with other theaters and asked for their suggestions for programming her IMAX theater. She learned that the **Fernbank Museum of Natural History** in Atlanta has been successful in attracting young professionals with its "Martinis and IMAX" evenings. Ernisse participated in educator institutes formed by the **Science Museum of Minnesota** for its coming film ***Jane Goodall's Wild Chimpanzees***. She also discovered the importance of creating partnerships with other local institutions, such as libraries and universities.

Woodside advised listeners that the larger museums they represent were getting competition from smaller museums that are popping up around the country and that may be closer and more relevant to many school groups. She pointed out

*(See **GSTA** on page 15)*

New Films

All Access	Imax
China: The Panda Adventure	Imax
Haunted Castle	nWave
The Human Body	nWave
Journey Into Amazing Caves	MacGillivray Freeman
Lost Worlds: Life in the Balance	Primesco
The Majestic White Horses	MR-Film
'N Sync: Bigger Than Live	Really Big Films
Ocean Men	nWave
Origins of Life	Xlargo
Shackleton's Antarctic Adventure	WGBH

Shorts

Pittsburgh's Big Picture	Carnegie Science Center
The Princess and the Pea	Linton Films
Spirit of Silicon Valley	Tech Museum

Films In Progress

Australia: Land Beyond Time	Houston Museum of Natural Science
Bugs!	SK Films
Coral Reef Adventure	MacGillivray Freeman
Courage	Giant Screen Films
Dinosaurs: Face to Face	Kieth Merrill Productions
Horses: The Story of Equus	Imax
Forces of Nature: Natural Disasters	Destination Cinema
India: Kingdom of the Tiger	National Wildlife/Primesco
Kilimanjaro: Mountain of Many Faces	HMNS
Lewis & Clark: Great Journey West	Destination Cinema
Manatee: The Forgotten Mermaid	Machine Age Films
Pulse: A Stomp Odyssey	Giant Screen Films
Santa Vs. The Snowman	Imax
The Science of Speed	MacGillivray Freeman
Search for Infinity	MacGillivray Freeman
Space Journey	MacGillivray Freeman
Space Station	Imax
Straight Up! Adventures in Vertical Flight	SK Films
Virtual Actors	TAARNA

Films in Development

Akira Kurosawa at the Max	Aoi Promotion
Aliens: Are We Alone	CineNova Productions
Born of the Blues	Iwerks
Celebration of Flight	National Geographic Films
Cradles of Civilization	Iwerks
Dinosaurs Rule!	Cinema Group
Hot Dogs	Jeffrey Marvin & Associates
The Human Odyssey	Vista Collaborative Arts
Hunting for Honey	Darluce Société
History of the Earth	Pinnacle Studios
In Search of the Greatest Waves	Iwerks
Meet the Meerkats	Principal Large Format
The Nature of Music	Face the Music Productions
New Zealand Wonderland	Shot in the Dark Productions
Panatanal: Jewel of Brazil	The Pantanal Film LLC
Submarine	CineNova Productions
Taj Mahal	BharatBala Productions
Tightrope	Principal Large Format

Underlined titles are 3D

Premiering This Month: *The Human Body*

The Human Body documents the complex biological processes going on inside us all the time. The film follows an extended family through an ordinary day, displaying on the giant screen the normally unseen processes of growth, digestion, respiration, and reproduction. Even a teenager's pimples get the LF treatment.

A wide variety of photographic techniques was used to capture the film's images, including scanning electron microscopy, ultrasound, thermal imaging, endoscopy, time lapse, time slice, motion control, and magnetic resonance imaging. Special optical systems were developed that could capture the high resolution needed for LF filming. Other formats were widely used, including 24p digital video and 35mm film.

Heather Pike is one of the film's protagonists, and the film follows her from the early stages of pregnancy to the delivery of her son Sam. She recounts for the audience the changes her body is going through, and a time-lapse sequence demonstrates the swelling of her belly over the nine months.

Another striking sequence is an X-ray view of a boy riding a bicycle while being

BBC Worldwide

followed by his dog. The ghostly images, including the shot of the skeletal boy taking a drink, were computer animated by **nWave Pictures**.

Aimed at the school groups that will form a major part of its audience, *The Human Body* includes a segment in which teenagers describe what happens in puberty and how they feel about it. Although older viewers may feel that a full-screen shot of a zit being squeezed is a bit over the top, youngsters scream with delight at the gross-out.

The film was directed by **Peter Georgi**, produced by Georgi and **Peter Dale**, and written by Dale. Executive producer was **Jana Bennett**. Director of photography was **Reed Smoot** and **Robert Winston**, an English expert on infertility, was narrator and scientific advisor.

The Human Body was co-produced by **Discovery Pictures** and the **BBC** in association with the **Science Museum, London**, and the **Maryland Science Center**. Major funding was provided by the **National Science Foundation**. The film is distributed by nWave Pictures Distribution, and premiered in London and Baltimore in October.

*(from **GSTA** on page 14)*

that LF films can pose a timing problem for schools that are further away, because they can cut into the time available to see exhibits after travel time and lunches are factored in.

From the floor, Exploris' **John Gordon** asked if it is possible to bring people from outside the usual demographic into LF films. MacGillivray expressed skepticism, pointing out that ***Michael Jordan To The Max*** had attempted to break out of the mold, but hadn't reached as many people as it might have because its demographics didn't match those of the usual LF audience.

Asked how much his company spends on research, MacGillivray said that they spend about $50,000 on market research before starting a production, and about $250,000 on script research.

Next month's issue of LF Examiner will include a report on the technical session.

*(from **SHORTS** on page 28)*

new seats, carpeting, and speakers, and the projection booth will get a digital sound system and video projection capability.

Originally built in 1900 and equipped with an IMAX system in 1982, AMNH's theater is one of the few cases in which 15/70 projection was added to an existing auditorium. The 950-seat theater features a balcony, a vaulted ceiling, and a stage into which the IMAX screen can be lowered for more conventional uses of the house.

The **Samuel J. and Ethel LeFrak Theater** will reopen in May 2002 with a celebration of the LeFraks' 60th anniversary. The couple donated $1 million over the cost of the renovations for naming rights.

Townsville IMAX closes

The **IMAX Dome Theater** in Townsville, Queensland, Australia, closed in early October so that renovations can begin on Reef HQ, a coral reef aquarium in an adjacent building. Local press reports say that the 14-year-old, 196-seat dome theater will be closed indefinitely, and that its owners, **Trinity Consolidated Limited**, are accepting suggestions from local residents on what to do with the facility.

LF films win festival awards

Ocean Oasis and ***Great North*** have recently won awards at North American film festivals. In late September, **Summerhays Films**' *Ocean Oasis* received the award for "Best Theatrical Film" at the **Jackson Hole Wildlife Film Festival** in Jackson Hole, WY. In October, *Great North* won the jury prizes for "Best Feature Film" and "Best Cinematography" at the Long Beach International Film Festival in Long Beach, CA.

Lazenberry wed in October

Charlotte Lazenberry, film distribution manager for the **Houston Museum of Natural Science**, married Al Brohi on Oct. 20, the sixth anniversary of their first date. Brohi is senior systems analyst for Houston's Baylor College of medicine. The couple is honeymooning in Hawaii for two weeks. Lazenberry is taking her husband's name.

THE *LF EXAMINER* INDEX

September-October 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
9/6/2001	SAA	89,520	3,631,131	24,794	288,532	3,919,663	30	10	3	13
	CDS	89,397	12,443,905	48,393	8,301,197	20,740,102	89	12	10	22
	Cyberwor	84,326	10,044,519	95,831	5,563,647	15,608,166	48	17	12	29
	Galapago	83,342	11,443,792	15,608	4,273,786	15,717,578	97	7	4	11
	MJTTM	67,278	18,196,007	59,823	2,135,392	20,331,399	70	12	7	19
	CTPA	42,530	644,433	14,123	128,102	772,535	13	3	4	7
	Extreme	35,059	11,604,832	9,816	11,608,774	23,213,606	130	9	11	20
	Trex	30,744	37,744,668	833,443	24,719,306	62,763,974	150	10	16	26
	E3D	30,021	5,746,171	190,706	18,697,066	24,440,237	132	4	18	22
	IOTS	21,866	10,023,645	254	4,476,428	14,500,074	124	4	0	4
	AllAcces	16,682	898,351	5,301	90,631	988,982	22	10	7	17
	AlienAdv	11,338	3,765,478	65,808	5,535,008	9,300,486	108	4	5	9
	TR	11,306	17,082,540	325	12,343,298	29,423,612	210	3	3	6
	WOC	10,223	14,904,729	539	18,983,077	33,887,806	327	3	1	4
	ATSOT	9,953	15,778,132	66,300	19,662,476	35,440,608	298	2	2	4
	MTA	0	2,125,775	0	463,174	2,588,949	143	0	0	0
9/13/2001	SAA	91,865	3,722,996	23,193	311,725	4,034,720	31	10	3	13
	CDS	43,543	12,467,468	41,797	8,336,666	20,804,134	90	13	9	22
	Galapago	38,471	11,483,241	10,918	4,281,220	15,764,461	98	8	4	12
	MJTTM	36,856	18,232,863	51,145	2,186,537	20,419,400	71	12	7	19
	CTPA	34,738	714,256	14,725	141,767	856,023	14	16	4	20
	Extreme	25,953	11,630,785	10,457	11,617,865	23,248,650	131	9	13	22
	Cyberwor	22,089	10,068,264	91,467	5,682,226	15,750,490	49	15	12	27
	Trex	20,463	37,762,129	69,696	24,799,460	62,561,589	151	10	18	28
	E3D	20,123	5,763,294	191,216	18,888,282	24,651,576	133	4	18	22
	AlienAdv	9,377	3,774,855	61,155	5,596,163	9,371,018	109	4	5	9
	IOTS	8,465	1,057,282	0	4,476,428	14,533,711	125	5	0	5
	TR	5,666	17,088,206	185	12,343,658	29,431,864	211	3	2	5
	WOC	5,573	14,911,056	163	18,983,240	33,894,287	328	3	1	4
	ATSOT	4,031	15,782,163	4,027	19,666,718	35,448,881	299	2	1	3
	AllAcces	3,237	900,568	10,086	106,313	1,006,699	23	8	9	17
	MTA	0	2,125,775	0	463,174	2,588,949	144	0	0	0
9/20/2001	CTPA	74,879	807,083	12,983	155,325	962,408	15	19	4	23
	SAA	44,496	3,767,491	16,327	328,052	4,095,543	32	10	3	13
	Galapago	37,388	11,523,709	8,930	4,289,354	15,813,063	99	8	2	10
	MJTTM	31,189	18,264,052	35,347	2,221,884	20,485,936	72	12	7	19
	CDS	30,854	12,493,174	35,013	8,365,719	20,858,893	91	12	9	21
	Cyberwor	28,770	10,094,637	81,079	5,756,975	15,851,612	50	14	12	26
	E3D	21,789	5,785,083	201,345	19,089,627	24,874,710	134	4	18	22
	Trex	18,943	37,781,990	63,356	24,856,965	62,638,955	152	9	18	27
	Extreme	14,830	11,645,616	11,163	11,628,283	23,273,899	132	8	12	20
	IOTS	12,984	10,071,221	0	4,476,428	14,547,650	126	5	0	5
	AlienAdv	8,456	3,783,311	56,234	5,652,397	9,435,708	110	3	5	8
	WOC	4,821	14,915,877	175	18,983,415	33,899,292	329	3	1	4
	TR	4,432	17,092,638	156	12,343,814	29,436,452	212	3	1	4
	AllAcces	2,167	903,561	5,592	113,192	1,016,722	24	8	9	17
	ATSOT	622	15,782,785	3,101	19,669,819	35,452,604	300	1	1	2
	MTA	0	2,125,775	0	463,174	2,588,949	145	0	0	0
9/27/2001	SAA	101,540	3,869,031	26,762	354,814	4,223,845	33	11	3	14
	CTPA	96,526	897,037	14,039	167,863	1,064,900	16	19	4	23
	Galapago	42,522	11,532,762	9,787	4,299,465	15,862,227	100	8	3	11
	CDS	34,702	12,532,460	27,741	8,384,856	20,917,316	92	10	8	18
	MJTTM	30,482	18,294,534	30,214	2,252,098	20,546,632	73	10	7	17
	E3D	25,388	5,810,471	235,474	19,325,051	25,135,522	135	4	19	23
	Cyberwor	23,246	10,118,297	78,917	5,849,367	15,967,664	51	15	13	28
	Trex	20,103	37,799,424	58,905	24,919,099	62,718,522	153	10	17	27
	IOTS	16,941	10,088,049	0	4,476,428	14,564,477	127	5	0	5
	Extreme	14,525	11,660,140	8,470	11,635,714	23,295,854	133	6	12	18
	AlienAdv	5,998	3,789,309	51,428	5,703,825	9,493,134	111	3	5	8
	TR	4,602	17,098,673	575	12,344,651	29,443,324	213	3	1	4
	WOC	4,006	14,919,327	176	18,983,608	33,902,935	330	3	1	4
	AllAcces	3,047	905,510	8,909	123,457	1,028,967	25	8	7	15
	ATSOT	547	15,782,710	3,774	19,674,389	35,457,099	301	1	1	2

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	Screens Dom	Screens Intl	Screens Tot
	MTA	0	2,125,775	0	463,174	2,588,949	146	0	0	0
10/4/2001	SAA	93,926	3,962,957	21,754	376,589	4,339,525	34	10	3	13
	CTPA	92,000	979,561	13,746	179,121	1,158,682	17	20	4	24
	CDS	45,453	12,616,381	24,972	8,412,511	20,028,892	93	9	8	17
	Galapago	32,964	11,599,305	8,038	4,306,775	15,906,079	101	8	2	10
	MJTTM	31,114	18,325,648	30,674	2,282,772	20,608,420	74	8	7	15
	Cyberwor	26,777	10,143,593	111,626	5,968,492	16,112,085	52	14	13	27
	E3D	20,706	5,831,177	225,879	19,550,930	25,382,107	136	4	19	23
	Trex	16,332	37,812,971	62,616	24,981,345	62,794,316	154	9	15	24
	IOTS	13,441	10,108,116	0	4,476,428	14,584,544	128	6	0	6
	Extreme	11,838	11,671,458	11,864	11,646,525	23,317,983	134	6	12	18
	AlienAdv	7,788	3,797,097	53,476	5,757,301	9,554,398	112	3	5	8
	TR	5,130	17,103,803	455	12,401,078	29,504,881	214	3	1	4
	WOC	5,114	14,925,875	333	18,984,051	33,909,926	331	3	1	4
	AllAcces	1,798	907,653	7,030	127,479	1,035,132	26	7	7	14
	ATSOT	1,713	15,784,423	5,321	19,680,224	32,464,647	302	1	2	3
	MTA	0	2,125,775	0	463,174	2,588,949	147	0	0	0
10/11/2001	CTPA	113,900	1,085,583	10,110	189,668	1,275,251	18	20	4	24
	SAA	109,211	4,072,168	41,222	417,791	4,489,959	35	10	5	15
	Galapago	45,094	11,642,790	7,032	4,313,197	15,955,987	102	7	2	9
	CDS	41,180	12,657,231	10,809	8,463,239	21,120,470	94	9	9	18
	MJTTM	30,286	18,355,934	31,875	2,314,647	20,670,581	75	8	7	15
	E3D	22,003	5,853,180	223,770	19,774,700	25,627,880	137	4	19	23
	Cyberwor	21,812	10,162,717	101,032	6,056,596	16,219,313	23	11	13	24
	IOTS	20,663	10,128,228	0	4,476,428	14,604,656	129	6	0	6
	Trex	13,361	37,834,138	63,792	25,044,635	62,878,772	155	11	15	26
	Extreme	10,535	11,681,993	14,603	11,659,268	23,341,261	135	4	12	16
	TR	7,102	17,112,101	440	12,401,474	29,513,575	215	3	1	4
	AlienAdv	6,976	3,804,073	50,368	5,807,669	9,611,742	113	3	5	8
	WOC	6,898	14,933,689	327	18,984,298	33,917,987	332	3	1	4
	AllAcces	1,971	908,832	4,343	131,614	1,040,446	27	6	7	13
	ATSOT	971	15,785,723	1,733	19,681,957	35,467,680	303	1	2	3
	MTA	0	2,125,775	0	463,174	2,588,949	148	0	0	0
10/18/2001	SAA	125,215	4,197,383	84,033	501,824	4,699,207	36	11	6	17
	CTPA	89,864	1,167,974	9,461	199,470	1,367,445	19	20	4	24
	HaunCast	42,599	2,906,141	157,431	2,246,941	5,150,082	34	9	9	18
	Galapago	38,621	11,673,483	7,323	4,321,270	15,994,752	103	7	2	9
	CDS	32,540	12,690,156	52,437	8,534,947	21,225,103	95	9	8	17
	MJTTM	29,247	18,385,181	33,841	2,348,488	20,733,669	76	8	7	15
	E3D	25,395	5,878,575	195,192	19,969,892	25,848,467	138	4	19	23
	Trex	21,838	37,845,710	58,015	25,100,978	62,946,689	156	7	15	22
	IOTS	20,622	10,145,097	0	4,476,428	14,621,525	130	6	0	6
	Cyberwor	18,694	10,182,809	101,423	6,185,459	16,368,268	54	9	13	22
	Extreme	12,293	11,694,976	13,960	11,674,305	23,366,281	136	6	12	18
	TR	8,856	17,120,957	746	12,402,934	29,523,891	216	3	2	5
	WOC	5,539	14,939,047	0	18,984,298	33,923,345	333	4	1	5
	AlienAdv	4,250	3,808,323	52,372	5,860,041	9,668,364	114	3	5	8
	MTA	1,461	2,129,752	0	463,174	2,591,465	149	1	0	1
	AllAcces	1,419	910,746	3,910	134,772	1,045,518	28	5	7	12
	ATSOT	387	15,786,110	1,388	19,683,345	35,469,455	304	1	2	3
10/25/2001	SAA	203,664	4,401,047	22,231	524,054	4,925,101	37	12	6	18
	HaunCast	80,848	3,065,837	202,294	2,449,235	5,515,072	35	10	11	21
	MJTTM	31,715	18,416,896	32,874	2,381,362	20,798,258	77	8	7	15
	E3D	22,511	5,901,086	190,891	20,160,783	26,061,869	139	7	22	29
	CDS	20,963	12,720,679	40,290	8,567,199	21,287,878	96	9	9	18
	Extreme	19,411	11,714,387	15,385	11,685,525	23,399,912	137	7	13	20
	TR	8,139	17,128,781	515	12,403,269	29,532,050	217	2	2	4
	WOC	5,621	14,944,668	0	18,984,298	33,928,966	334	4	1	5
	AlienAdv	3,971	3,812,294	50,842	5,910,883	9,723,177	115	3	5	8
	MTA	1,460	2,131,212	0	463,174	2,594,386	150	1	0	1
	ATSOT	275	15,786,385	4,597	19,692,068	35,478,453	305	1	2	3

Bookings: November 2001 by Film

706 bookings of 88 films in 246 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

We no longer include the Status column in these tables. This data point is changing too quickly, and thus has become impractical to attempt to collect and present accurately.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
AEK	Calgary Imx	6/15/01	
	Dublin Reg	1/1/01	12/31/01
	Montpellier Gau	6/13/01	6/12/02
	Mumbai	3/23/01	3/22/02
	Oulu	5/1/01	4/30/02
	Warsaw IT	9/7/00	3/7/02
Africa	Branson	4/15/01	12/31/01
	Kuwait City	12/25/00	12/24/01
	Malta	2/01	2/27/02
	Nuremburg	11/28/01	2/27/02
	San Antonio 2D	9/7/01	3/7/02
	Strasbourg UGC	11/29/00	11/28/01
	Vienna	10/12/01	1/6/02
	Wash NMNH	10/11/01	4/10/02
AIWC	Adelaide WBS	9/30/01	5/29/02
	Auckland	2/5/01	11/30/01
	Birmingham AL	5/26/01	11/21/01
	Brisbane WBS	9/30/01	5/29/02
	Cincinnati	8/25/01	2/1/02
	Hampton	7/15/01	1/15/02
	Las Vegas Imx	9/6/01	12/31/01
	London BFI	5/1/01	11/25/01
	Los Angeles Loe	5/24/01	
	Memphis Pink	6/30/01	3/1/02
	Montreal VP	10/12/01	2/11/02
	Omaha	8/1/01	2/1/02
	Orlando SC	6/8/01	12/31/01
	Portland	5/24/01	11/25/01
	Regina	9/4/01	3/3/02
	Sandton ISA	9/16/01	5/15/02
	Speyer Imax	7/15/01	1/14/02
	Sudbury	9/4/01	10/7/02
	Vienna	4/6/01	1/6/02
	Wash NASM	5/01	4/02
AJ	Cape Town ISA	5/14/01	11/13/01
	Hong Kong	4/1/01	3/31/03
	Indianapolis CMI	11/9/01	1/3/02
	Kansas City Zoo	10/1/01	3/31/02
	Los Angeles CSC	9/1/01	
	Lubbock	11/16/01	5/15/02
	Milwaukee	11/9/01	6/13/02
	Montreal VP	10/15/01	5/1/02
	Myrtle Beach	2/1/01	3/1/02
	San Diego RHF	10/5/01	3/31/02
	Taipei MCRC	1/1/01	12/31/01
	Tampa MOSI	8/31/01	10/30/02
	Vienna	10/12/01	1/6/02
Alaska	Branson	5/1/99	3/14/02
	Brisbane WBS	6/21/01	4/30/02
	Dwingeloo	4/29/00	2/28/02
	Kansas City Zoo	11/15/01	12/31/01
	Kyoto	3/21/98	2/28/02
	Melbourne WBS	10/19/00	12/31/01
	Memphis Pink	2/24/01	11/2/01
	Phoenix	8/1/01	2/1/02
	Saint Augustine	5/24/01	12/31/01
	Victoria	6/1/01	1/18/02
AlienAdv	Auckland	11/1/00	11/1/01
	Berlin CS	3/1/00	
	Brisbane WBS	5/16/00	12/31/01
	Fargo	5/1/00	12/31/01
	Kansas City Sci	6/1/00	11/1/01
	Myrtle Beach	6/1/01	12/31/01
	Perth	3/15/01	12/31/01
	Poitiers 870 3D	2/1/00	2/1/02
	Sydney WBS	11/00	11/01
	Taejon Earth	3/1/01	3/1/02
	Tulsa Cmk	5/18/01	12/31/01
AllAcces	Berlin CS	5/3/01	
	Brussels	9/1/01	12/31/01
	Colorado Springs Cmk	8/3/01	11/15/01
	Copenhagen	8/6/01	11/11/01
	Fort Lauderdale	5/25/01	12/21/01
	Frankfurt NeUe	7/19/01	7/31/02
	Las Vegas Imx	4/6/01	4/5/04
	Mexico City Pap	8/23/01	12/16/01
	Newport	10/26/01	12/31/01
	Pittsburgh	8/3/01	12/29/01
	Puebla	8/10/01	11/30/01
	Rochester Cmk	8/3/01	11/15/01
	Sudbury	7/15/01	12/31/01
	Tulsa Cmk	8/3/01	11/15/01
Amazon	Edmonton Ody	10/9/98	12/2/01
	Hague	2/1/01	12/15/01
	Lucerne	3/3/01	
	Sioux Falls	10/1/01	2/1/02
Antarc	Monterrey Mex	9/6/01	9/5/02
	New Orleans	9/30/01	4/1/02
	Oakland	1/1/01	12/1/02
ATSOT	Bangkok	9/15/01	12/31/01
	Dallas Cmk	6/15/01	11/30/01
	New York Loe	5/1/00	12/31/01
	Sinsheim	9/19/97	
	Warsaw IT	4/27/01	12/31/01
Bears	Albuquerque	9/1/01	3/1/02
	Boston MOS	10/19/01	6/15/02
	Calgary SC	7/1/01	7/1/02
	Fort Worth	10/26/01	3/7/02
	Hampton	11/13/01	5/13/02
	Houston MNS	10/26/01	
	Hutchinson	10/5/01	10/5/02
	Indianapolis CMI	11/9/01	2/28/02
	Louisville	10/1/01	4/1/02
	Sandy	9/1/01	3/1/02
	Taipei MCRC	7/1/01	7/1/02
Beavers	Apple Valley Imx	9/4/01	12/31/01
BP	Ankara	1/22/00	
	Charlotte	9/29/01	2/3/02
	Edmonton FP	10/1/01	12/31/01
	Houston MNS	10/26/01	
	Lucerne	5/1/00	
	Montpellier Gau	5/1/00	12/31/01
	Mumbai	3/23/01	3/22/02
	San Jose	5/4/00	5/3/03
	Toronto OP	9/25/97	5/31/02
	Valencia Spn	9/1/01	8/31/02
	Victoria	9/28/01	1/19/02
	Vienna	10/12/01	1/6/02
CDS	Adelaide WBS	9/26/01	12/31/01
	Bangkok	4/6/01	11/30/01
	Barcelona	5/4/01	5/5/02
	Berlin CS	1/21/00	
	Brussels	1/1/01	12/31/01
	Charleston SC	4/1/01	11/30/01
	Colorado Springs Cmk	8/31/01	12/31/01
	Hong Kong	4/1/01	11/30/01
	Leon Exp	9/1/01	12/7/01
	Madrid	10/24/01	12/31/01
	Montreal FP	9/1/01	12/31/01
	Oklahoma City	10/19/01	12/31/01
	Providence Imx	9/7/01	12/31/01
	Sacramento Imx	7/6/01	11/30/01
	San Francisco Loe	11/15/00	12/31/01
	Sydney WBS	12/24/99	12/31/01
	Tampa Cha	10/5/01	12/31/01
	Toronto OSC	6/23/01	
	Valencia Spn	5/1/00	12/3/01
ChanJian	Tokorozawa	10/27/01	11/11/01
	Tsuruga	10/1/01	12/31/01
Closed	Indianapolis WR	1/15/01	12/01
	New York AMNH	9/22/01	5/13/02
CTPA	Brussels	9/1/01	8/31/02
	Calgary Imx	9/21/01	
	Chicago Loe	9/14/01	9/13/02
	Dallas Cmk	9/14/01	9/13/02
	Edmonton FP	9/14/01	3/14/02
	Kansas City Zoo	6/9/01	
	Langley FP	9/14/01	3/14/02
	London ONT	9/23/01	4/1/02
	Los Angeles Loe	9/14/01	9/13/02
	Montreal FP	9/14/01	4/1/02
	New York Loe	9/14/01	9/13/02
	Norwalk	10/5/01	1/17/02
	Nyack Imx	9/14/01	
	Omaha	6/30/01	12/31/01
	Quebec	10/23/01	2/18/02
	Richmond SMV	9/15/01	12/31/01
	San Diego RHF	6/22/01	12/31/01
	Singapore SC	8/1/01	12/31/01
	Taipei AM	7/5/01	6/30/02
	Tokyo IMAX	9/1/01	12/31/01
	Toronto OP	9/14/01	9/30/02
	Vancouver Imx	9/14/01	9/13/02
	Winnipeg	9/14/01	9/13/02
	Woodbridge FP	9/14/01	3/14/02
CV	Aguascalientes	4/1/01	3/31/02
	Brussels	7/1/01	6/30/02
	Hampton	1/8/99	12/31/01
	Kuala Lumpur NP	3/15/01	3/14/02
	Rochester Cmk	1/1/01	6/30/02
	Saint Augustine	8/3/01	12/31/01

Film	Theater	Open	Close
	San Jose	10/12/00	10/11/02
	Wash NASM	8/8/96	
Cyberwor	Apple Valley Imx	5/29/01	12/31/01
	Auckland	4/4/01	12/31/01
	Austin	11/17/01	5/24/02
	Berlin CS	11/16/00	
	Birmingham UK	9/29/01	9/28/02
	Bochum NeUe	3/8/01	3/7/02
	Bradford	3/1/01	2/28/02
	Bristol	10/00	5/02
	Edmonton FP	1/15/01	11/15/01
	Frankfurt NeUe	3/8/01	3/7/02
	Harrisburg	6/30/01	12/31/01
	Kaohsiung	6/29/01	6/20/02
	Kuwait City	12/25/00	12/24/01
	Montpellier Gau	1/1/01	12/31/03
	Oslo	11/29/00	11/29/01
	Perth	10/1/01	3/31/02
	Poitiers Imax 3D	2/1/01	1/31/06
	Rochester Cmk	4/4/01	12/31/01
	Toronto OSC	11/10/00	5/3/02
	Wuerzburg	12/15/00	12/14/01
	Yokohama SC	3/3/01	3/23/02
DIA	Berlin CS	8/10/00	
	Houston SCH	1/18/93	7/12/02
	Huntsville	1/1/00	12/31/01
	KSC 1	7/21/85	
DIS	Birmingham UK	9/29/01	5/31/02
	Bristol	3/01	3/02
	Houston SCH	7/30/94	7/12/02
	Huntsville	10/1/98	12/31/01
	Kitakyushu	4/1/01	3/31/02
	Manchester UCI	11/10/00	11/9/01
	Singapore SC	10/1/01	12/31/01
Dolphins	Columbus COSI	12/15/00	11/30/01
	Copenhagen	6/30/01	11/30/01
	Fort Lauderdale	4/16/01	12/31/01
	Galveston	3/7/01	12/31/01
	Hague	6/5/01	12/15/01
	Halifax	5/21/01	11/24/01
	Hull	4/1/01	1/6/02
	Laie	5/1/01	4/30/04
	Lisbon	8/1/01	7/31/02
	London BFI	4/1/01	12/15/01
	Lucerne	11/1/00	
	Madrid	3/15/00	3/14/02
	Niagara	10/1/01	2/28/02
	Nyack Imx	5/25/01	12/31/01
	Puebla	11/1/01	4/30/02
	Sandton ISA	3/9/01	12/8/01
	Stockholm	10/1/00	3/31/02
	Tijuana	5/5/01	11/4/01
	Vienna	10/12/01	1/6/02
E3D	Amneville Gau	6/27/01	12/27/01
	Ankara	7/29/00	
	Barcelona	5/11/00	
	Berlin Disc	2/26/99	12/31/01
	Bradford	5/1/01	12/31/01
	Brisbane WBS	3/15/01	11/30/01
	Calgary FP	9/15/01	12/31/01
	Chattanooga	9/15/01	11/15/01
	Cheshire Oaks WVC	12/31/00	
	Colorado Springs Cmk	5/25/01	12/31/01
	Dearborn	8/1/01	12/31/01
	Goteborg	3/14/01	12/14/01
	Honolulu Con	7/13/01	12/31/01
	Kansas City Sci	5/1/00	12/01
	London BFI	6/1/01	12/31/01
	Manchester UCI	8/3/01	6/30/02
	Munich	1/15/01	3/31/02
	Newport	9/29/01	12/31/01
	Perth	12/00	12/31/01
	Singapore DC	6/1/01	12/31/01
	Strasbourg UGC	11/29/00	11/28/01
E3Dcc	Alamogordo	5/25/01	11/30/01
	Calgary SC	12/1/00	12/1/01
	Copenhagen	12/1/00	12/1/01
	Indianapolis CMI	10/14/01	11/8/01
	Karlshamn	6/1/01	12/31/01
	Kofu	6/1/01	12/31/01
	Osaka Sci	6/00	12/31/01
	Regina	5/21/01	12/31/01
	Stockholm	5/00	12/01
	Tokyo ISEC	6/1/01	12/31/01
Everest	Bochum NeUe	11/1/01	10/31/02
	Calgary Imx	5/15/01	
	Edmonton Ody	6/5/01	12/31/01
	Grand Rapids JLT	11/15/01	1/15/02
	Karlshamn	9/15/01	8/14/02
	Manchester UCI	4/6/01	4/5/02
	Nuremburg	11/28/01	2/27/02
	Penrith	10/1/01	9/30/03
	Tempe Imx	3/9/01	12/31/01
	Vantaa	9/1/01	8/31/02
	Wash NMNH	10/11/01	10/10/02
Extreme	Austin	6/2/01	12/2/01
	Berlin CS	4/5/01	
	Cathedral City	10/12/01	2/12/02
	Hampton	10/12/01	2/12/02
	Honolulu Con	8/18/00	8/17/02
	Jupiter Crn	10/12/01	10/12/02
	Madrid	6/22/00	12/31/01
	Malta	12/6/00	12/7/02
	Manchester UCI	11/10/00	11/30/01
	Munich	4/12/99	
	Nuremburg	11/28/01	11/28/02
	Perth	9/24/01	3/24/02
	San Francisco Loe	6/29/01	12/31/01
	Sandton ISA	6/22/01	
	Speyer Imax	5/1/00	
	Woodridge Cmk	8/3/01	12/31/01
	Yellowstone	11/1/99	10/31/02
Galapago	Addison Mar	6/23/00	12/31/01
	Apple Valley Imx	5/1/00	12/31/01
	Bochum NeUe	9/1/00	8/31/02
	Brussels	5/1/01	12/31/01
	Chattanooga	3/15/01	12/31/01
	Columbus Mar	12/1/00	12/31/01
	Langley FP	6/1/01	5/31/02
	Regina	9/1/01	12/31/01
	Sinsheim	3/10/01	
	Sudbury	9/4/01	1/6/02
	Taichung NMNS	1/1/01	12/31/01
	Wash NMNH	10/27/99	
	Woodridge Cmk	6/23/00	
	Wuerzburg	12/15/00	12/14/01
GBR	Hastings	6/4/01	12/31/01
GC	Bandung	9/1/00	8/31/02
	Berlin Disc	1/1/01	12/31/01
	Calgary Imx	6/15/01	12/30/01
	Durban ISA	9/27/01	6/28/02
	Fort Worth	10/26/01	1/1/02
	Glasgow	10/12/01	12/31/01
	Grand Canyon	11/1/99	2/28/02
	London ONT	10/2/01	4/1/02
	Milwaukee	9/29/01	6/13/02
	Mumbai	8/15/01	8/14/02
	Munich	4/2/01	4/1/02
	Nuremburg	11/28/01	11/29/02
	Pitea	6/3/00	11/30/01
	San Jose	6/1/00	6/1/02
	Singapore DC	5/26/01	5/25/02
	Syracuse	6/30/01	1/1/02
	Wuerzburg	7/1/01	12/31/01
GF	Austin	9/15/01	1/18/02
	Reno Fleisch	11/17/00	12/31/01
	Sudbury	1/00	12/02
	Vancouver Imx	10/5/01	11/8/01
GN	Montreal FP	2/9/01	12/31/01
	Paris Geo	2/27/01	12/31/01
	Stockholm	9/00	12/31/01
	Taipei AM	3/30/01	9/30/02
GP	Chicago MSI	6/15/01	1/31/02
	Cleveland	8/1/01	2/1/02
	Hastings	9/17/01	3/16/02
	Raleigh Exp	11/16/01	5/31/02
HaunCast	Adelaide WBS	9/20/01	8/31/02
	Auckland	9/11/01	3/11/02
	Berlin CS	4/5/01	
	Bradford	9/1/01	3/31/02
	Brisbane WBS	9/13/01	8/31/02
	Bristol	8/25/01	8/25/02
	Calgary FP	9/14/01	12/31/01
	Chicago Loe	2/23/01	12/31/01
	Colorado Springs Cmk	2/23/01	12/31/01
	Edmonton FP	2/23/01	12/31/01
	Halifax	9/21/01	12/31/01
	Melbourne WBS	9/13/01	8/31/02
	Montreal FP	2/23/01	8/31/11
	Myrtle Beach	2/23/01	12/1/01
	New York Loe	2/23/01	12/31/01
	Oslo	9/6/01	12/31/01
	Sydney WBS	9/20/01	8/31/02
	Woodbridge FP	2/23/01	12/31/01
HB	Baltimore	10/12/01	10/31/03
	Birmingham UK	10/15/01	10/31/02
	Bradford	10/11/01	10/31/03
	Bristol	10/15/01	10/15/02
	Chicago MSI	10/12/01	7/18/02
	Glasgow	10/11/01	9/1/03
	Hague	10/10/01	10/10/04
	Houston MNS	10/26/01	
	Jersey City	10/12/01	10/31/02
	Kansas City Sci	10/19/01	9/30/02
	London SM	10/11/01	10/31/03
	Los Angeles CSC	10/14/01	9/30/02
	Manchester UCI	10/12/01	9/30/02
	Munich	11/30/01	12/31/02
	Stockholm	11/30/01	11/30/02
	Toronto OSC	10/12/01	10/12/03
HC	Bochum NeUe	11/8/01	11/30/02
	Montpellier Gau	10/30/01	3/31/02
HCBTD	San Simeon	8/17/96	
HD	Dallas Cmk	1/1/01	6/30/02
HH	Berlin Disc	1/1/01	12/31/01
	Brisbane WBS	7/5/01	12/31/01
	Honolulu Con	5/1/00	2/28/02
IN	Apple Valley Imx	11/23/01	12/31/01
	Chattanooga	11/16/01	1/5/02
IOTS	Birmingham AL	9/1/01	1/18/02
	Buffalo Reg	12/15/99	12/31/01
	Lincolnshire Reg	1/1/01	12/31/01
	Nashville Reg	1/1/01	12/31/01
	Pittsburgh	6/23/01	2/1/02
	Rochester Cmk	3/1/01	3/1/02
	Saint Paul	10/12/01	2/14/02
	Seattle Dome	3/1/01	2/28/02

Film	Theater	Open	Close
	Shanghai Dome	9/1/01	8/31/02
	Tampa Cha	8/17/01	12/31/01
ITD	Apple Valley Imx	7/15/00	12/31/01
	Baltimore	10/6/00	10/5/02
	Berlin Disc	6/1/01	5/31/02
	Chattanooga	5/3/96	5/3/03
	Kuwait City	12/25/00	12/24/01
	Montpellier Gau	6/1/01	12/31/01
	New Rochelle Reg	1/1/01	12/31/01
	Newport	9/14/01	8/31/02
	Rochester Cmk	6/1/00	6/1/02
	Sinsheim	5/98	
	Tampa Cha	3/15/01	3/1/02
	Tulsa Cmk	6/1/00	6/30/02
JIAC	Boston MOS	6/15/01	3/15/02
	Cape Town ISA	5/14/01	11/13/01
	Columbus COSI	11/3/01	6/30/02
	Copenhagen	4/6/01	12/31/01
	Detroit	5/15/01	11/14/01
	Edmonton Ody	10/5/01	3/4/02
	Harrisburg	3/30/01	
	Hull	7/1/01	1/6/02
	Jersey City	3/14/01	3/02
	Mexico City Pap	9/14/01	5/13/02
	Myrtle Beach	3/16/01	3/30/02
	Nyack Imx	9/01	
	Orlando SC	9/29/01	
	Pensacola	3/10/01	4/14/02
	Philadelphia	6/15/01	12/14/01
	Quebec	10/31/01	12/31/01
	Rochester MSC	10/25/01	
	Saint Louis SC	9/7/01	1/3/02
	San Diego RHF	3/16/01	1/10/02
	Taichung NMNS	8/15/01	8/14/02
	Tampa MOSI	5/25/01	11/15/01
	Tempe Imx	9/28/01	12/31/01
	Toronto OP	3/15/01	9/14/02
	Victoria	9/28/01	6/30/02
	Vienna	4/6/01	1/6/02
	Virginia Beach	9/1/01	3/1/03
L5	Alamogordo	8/3/01	1/31/02
	Baltimore	5/25/01	12/31/01
	Miami Imx	10/1/01	9/30/04
	Sacramento Imx	7/1/01	10/1/04
	Sinsheim	10/26/96	
LS	Calgary Imx	9/21/01	
	Cathedral City	8/24/01	2/24/02
	Dwingeloo	5/1/01	4/30/03
	Goteborg	10/21/01	4/20/02
	Nuremburg	11/28/01	11/27/02
	Oklahoma City	6/9/01	1/31/02
	Saint Augustine	10/28/01	6/30/02
LW	Atlanta FMNH	9/20/01	12/31/01
	Charlotte	9/29/01	4/1/02
	Mobile	9/20/01	12/31/01
	Myrtle Beach	5/1/01	4/30/02
	Philadelphia	9/28/01	5/30/02
	Phoenix	6/1/01	12/31/01
	Roanoke	7/1/01	12/31/01
	Vancouver SW	6/30/01	6/30/02
MJTTM	Barcelona	5/3/01	5/2/02
	Chiba City	8/01	2/02
	Chicago Loe	5/5/00	
	Fargo	5/01	12/01
	Kitakyushu	4/01	12/01
	Los Angeles Loe	10/26/01	12/31/01
	Malta	7/01	12/01
	Osaka Sci	6/01	12/01
	Oslo	11/1/01	5/1/02
	Philadelphia	5/01	12/01
	Providence Imx	10/26/01	12/31/01
	Sacramento Imx	10/26/01	12/31/01
	Seattle Dome	5/5/00	12/01
	Tempe Imx	10/26/01	12/31/01
	Tokorozawa	9/01	3/02
	Yellowstone	3/01	12/01
MOE	Adelaide WBS	5/1/01	12/31/02
	Amneville Gau	8/29/01	8/28/02
	Bandung	9/1/00	8/31/02
	Berlin CS	8/1/01	6/30/02
	Berlin Disc	1/1/01	12/31/01
	Brussels	9/1/01	6/30/02
	Cape Town ISA	3/5/01	2/28/03
	Cedar Rapids	11/1/01	3/26/02
	Cocoa	10/15/01	10/14/02
	Corpus Christi	3/15/01	2/14/02
	Dearborn	9/1/01	12/31/02
	Halifax	9/17/01	12/31/01
	Harrisburg	9/30/01	3/23/02
	Houston MNS	10/26/01	3/6/02
	Indianapolis CMI	7/14/00	1/1/02
	Jupiter Crn	10/12/01	3/15/02
	Langley FP	3/1/01	12/31/02
	Las Vegas Imx	12/1/00	8/31/02
	London ONT	6/1/01	11/30/01
	Lucerne	5/1/00	
	Manchester UCI	11/10/00	12/31/01
	Melbourne WBS	5/1/01	12/31/01
	Miami Imx	11/1/01	12/31/01
	Mumbai	3/23/01	3/22/02
	Munich	4/2/01	4/1/02
	New York Loe	10/12/01	12/31/01
	Norwalk	1/1/01	12/31/02
	Oakland	3/1/01	12/31/01
	Pitea	3/1/01	2/28/02
	Providence Imx	9/28/01	12/31/01
	Raleigh Exp	11/16/01	5/31/02
	Saint Augustine	8/1/01	12/31/01
	San Jose	2/8/01	12/31/02
	Sandton ISA	3/5/01	2/28/03
	Shreveport	9/8/01	7/30/02
	Strasbourg UGC	11/29/00	11/28/01
	Sudbury	1/1/01	6/30/02
	Syracuse	10/1/01	4/1/02
	Toronto OP	10/1/01	5/31/02
	Vancouver Imx	12/00	1/30/02
	Victoria	11/5/01	6/30/02
	Vienna	10/12/01	1/6/02
	Winnipeg	8/1/01	11/30/01
	Wuerzburg	4/16/01	12/31/01
MOF	Cedar Rapids	8/1/01	11/30/01
	Huntsville	1/10/01	1/9/02
	Pensacola	11/8/96	
	Wash NASM	9/6/01	4/02
MOTM	Berlin Disc	5/31/01	11/30/01
MTA	Myrtle Beach	10/1/01	1/30/02
MTM	Houston SCH	6/28/97	12/31/01
	Huntsville	10/1/01	2/28/02
	King of Prussia UA	1/1/01	12/31/03
	Mississauga FP	4/6/01	8/31/02
	San Jose	5/4/00	5/3/03
	Toronto OP	3/1/01	7/31/04
	Woodridge Cmk	1/1/01	6/30/02
MWH	Atlanta FMNH	9/01	
	Berlin CS	10/11/01	
	Hague	6/26/01	11/01
	Lucerne	11/2/01	
	Vienna	1/20/01	1/6/02
Niagara	Bandung	9/1/00	8/31/02
	Beijing	12/31/00	12/30/01
	Niagara	7/1/86	
	San Jose	6/1/00	6/1/02
	Tianjin	1/1/01	12/31/01
Nsync	Addison Mar	5/11/01	
	Chicago Loe	6/1/01	
	Dearborn	6/1/01	
	Indianapolis CMI	6/1/01	
	Las Vegas Imx	7/13/01	
	Lincolnshire Reg	5/11/01	
	London ONT	9/7/01	11/30/01
	Los Angeles Loe	7/16/01	
	Memphis Muv	6/15/01	
	Rochester Cmk	6/15/01	
	Sioux Falls	6/15/01	
	Spokane	6/15/01	
	Sydney WBS	7/26/01	
	Tokyo IMAX	8/4/01	
	Tulsa Cmk	7/20/01	
OM	Frankfurt NeUe	11/1/01	11/30/02
	Munich	8/31/01	12/31/01
OMATS	Birmingham UK	9/29/01	3/30/02
	Charleston SC	8/31/01	2/28/02
	Hampton	9/25/01	2/12/02
	Myrtle Beach	9/1/01	8/30/02
	Nashville Reg	9/17/01	3/30/02
	Paris Geo	10/11/99	12/31/01
OO	Atlanta FMNH	5/25/01	11/25/01
	Dallas SP	5/25/01	
	Hong Kong	10/1/01	3/31/02
	Jersey City	9/4/01	4/3/02
	Los Angeles CSC	6/22/01	12/20/01
	Mexico City Pap	6/1/01	1/31/02
	Philadelphia	9/28/01	4/27/02
	Poitiers Imax	2/1/01	2/28/02
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	10/10/01	10/9/02
	Tampa MOSI	5/01	11/15/01
	Tijuana	10/18/01	10/18/02
	Valencia Spn	7/14/01	7/13/02
	Wash NMNH	9/12/00	11/13/02
OrigLife	Paris Geo	6/26/01	
Rheged	Penrith	7/1/00	
ROF	Cleveland	11/1/01	5/1/02
RSATM	Pittsburgh	8/3/01	11/15/01
	Vancouver Imx	10/1/01	12/31/01
	Wash NMNH	10/5/01	1/31/02
S&R	Amneville Gau	11/1/01	3/31/02
	Dallas Cmk	5/1/00	5/1/02
	Munich	10/14/99	11/30/01
	Santa Clara	5/14/01	11/1/01
	Sinsheim	10/1/99	
	Woodridge Cmk	5/1/01	5/1/02
SAA	Auckland	4/30/01	12/01
	Birmingham AL	11/23/01	3/22/02
	Boston MOS	2/16/01	6/02
	Chicago Loe	11/9/01	12/30/01
	Columbus COSI	6/16/01	6/16/02
	Copenhagen	10/1/01	3/31/02
	Dallas SP	2/11/01	8/30/02
	Denver MNH	9/21/01	3/31/02
	Hull	10/5/01	3/31/02
	Little Rock	9/22/01	3/21/02
	London BFI	10/19/01	4/18/02
	Melbourne WBS	10/25/01	4/24/02
	Milwaukee	6/8/01	11/8/01
	Munich	6/14/01	
	New York Loe	11/9/01	12/31/01

Film	Theater	Open	Close
	Norwalk	1/18/01	6/13/02
	Pittsburgh	11/3/01	6/02
	San Jose	10/4/01	10/3/02
	Sandy	8/24/01	8/23/02
	Seattle PSC 1	9/4/01	12/31/01
	Sydney WBS	10/25/01	4/24/02
	Vienna	7/6/01	1/6/02
SC	Berlin Disc	10/11/01	4/10/02
SE	Monterrey Mex	6/1/01	12/1/01
	Sasebo	10/1/01	12/31/01
	Toronto OSC	3/6/98	3/31/02
Sedona	Sedona	3/28/98	12/31/03
SFTGS	Adelaide WBS	6/20/01	12/19/01
	Alamogordo	10/1/01	3/7/02
	Saint Paul	10/12/01	2/14/02
SOA	Dallas AA	2/26/99	
Solarmax	Copenhagen	9/15/00	12/23/01
	Denver MNH	7/1/01	2/28/02
	Kofu	9/15/01	3/15/02
	Lubbock	9/16/01	2/14/02
	Oslo	3/1/01	12/31/01
	Sandy	7/14/01	6/1/02
	Sendai CSC	9/10/01	1/30/02
	Taipei AM	3/1/01	2/28/03
	Tempe Imx	3/1/01	12/31/01
SOLOE	Bristol	4/00	4/02
SS3D	Bristol	5/01	5/02
STTM	Berlin CS	10/12/00	
	Hartford Crn	10/16/01	1/16/02
	Melbourne WBS	7/1/01	11/30/01
	Perth	7/1/01	11/30/01
	Spokane	10/26/01	1/26/02
	Vienna	10/12/01	1/6/02
	Wuerzburg	12/13/00	4/6/02
SupeSpee	Branson	3/23/01	1/6/02
	Puebla	5/15/01	11/15/01
	Syracuse	9/1/97	6/30/02
	Tempe Imx	7/15/01	12/31/01
T40	Fort Worth	6/29/01	11/1/01
	Houston MNS	5/17/01	1/3/03
	Norwalk	1/18/01	6/13/02
	Norwalk	2/1/01	9/3/02
T90	Norwalk	11/20/98	12/31/03
TBAA	Oakland	7/1/00	12/31/01
	San Jose	1/10/01	12/31/02
TF	Corpus Christi	3/9/01	3/8/02
	Pensacola	7/2/96	
	Warner Robins	7/92	
	Wash NASM	7/1/76	
TR	Brisbane WBS	6/28/01	12/31/01
	Kuwait City	5/1/01	12/31/01
	Little Rock	6/22/01	11/30/01
	Shreveport	6/29/01	12/31/01
Trex	Amneville Gau	3/28/01	3/27/02
	Ankara	1/22/00	
	Berlin CS	1/21/00	
	Bradford	4/5/99	12/31/01
	Bristol	4/4/01	4/02
	Buford Reg	8/13/99	12/31/01
	Cape Town ISA	3/1/01	5/31/02
	Charleston SC	9/1/00	2/1/02
	Colorado Springs Cmk	9/10/00	12/31/01
	Harrisburg	5/27/00	12/31/01
	Ichikawa	10/30/01	3/28/02
	Karuizawa Sei	6/23/01	12/31/01
	Langley FP	11/8/00	2/12/02
	London SM	7/21/01	1/20/02
	Memphis Pink	11/3/01	3/1/02
	Menlyn ISA	10/6/00	4/30/02
	Mississauga FP	6/22/01	2/12/02
	Montreal FP	12/14/00	2/12/02
	Munich	7/29/99	11/30/01
	Nashville Reg	5/14/00	11/10/01
	Poitiers Solido	2/1/00	1/31/03
	Puebla	7/1/01	1/31/02
	Quebec	10/23/01	2/18/02
	Shanghai 3D	9/1/01	8/31/02
	Sinsheim	3/18/99	
	Stockholm	2/1/01	7/31/02
	Tempe Imx	9/01	12/31/01
	Tokyo IMAX	8/4/01	12/31/01
	Tulsa Cmk	4/14/00	12/31/01
	Vancouver SW	10/1/01	1/1/02
	Virginia Beach	1/8/99	12/31/01
	Warsaw IT	11/17/00	11/16/01
	Wuerzburg	12/15/00	12/14/01
TTL	Las Palmas	7/1/01	6/30/02
	Toronto OSC	6/1/00	3/2/02
UGs	Alamogordo	5/25/01	1/30/02
	Ankara	4/27/01	
	Corsicana	9/1/01	1/30/02
	Osaka Sun	9/6/01	1/6/02
	Oslo	12/00	12/31/01
	Sinsheim	4/7/00	
	Syracuse	9/1/01	5/30/02
WABOS	Valencia Spn	5/1/00	5/31/03
WAMnv	Montpellier Gau	3/21/01	4/23/02
	Paris Geo	2/1/00	
	Xalapa	8/3/01	2/2/02
Whales	Berlin Disc	7/16/01	1/31/02
	Hartford Crn	7/15/01	12/31/01
	Hutchinson	5/25/01	11/25/01
	Indianapolis CMI	7/13/01	11/8/01
	Melbourne WBS	5/1/01	12/31/01
	Norwalk	1/1/01	12/31/02
	Winnipeg	10/15/01	2/15/02
Wildfire	Roanoke	10/1/01	6/1/02
WOC	Galveston	7/6/01	12/31/01
	Myrtle Beach	10/1/01	1/30/02
	Rochester Cmk	7/13/01	12/31/01
Wolves	Albuquerque	4/1/00	1/3/02
	Anchorage	5/14/00	5/20/04
	Apple Valley Imx	9/4/01	12/31/01
	Dallas SP	5/1/00	3/02
	Reno Fleisch	10/1/01	1/28/02
	Spokane	3/15/01	12/15/02
	Yellowstone	6/1/01	
Yell	Indianapolis CMI	7/1/01	12/31/01
	Lehi	8/15/01	11/15/01
	Tianjin	1/1/01	12/31/01
ZC	Zion	5/24/94	

November 2001 by Theater

Theater	Film	Open	Close
Addison Mar	Galapago	6/23/00	12/31/01
	Nsync	5/11/01	
Adelaide WBS	AIWC	9/30/01	5/29/02
	CDS	9/26/01	12/31/01
	HaunCast	9/20/01	8/31/02
	MOE	5/1/01	12/31/02
	SFTGS	6/20/01	12/19/01
Aguascalientes	CV	4/1/01	3/31/02
Alamogordo	E3Dcc	5/25/01	11/30/01
	L5	8/3/01	1/31/02
	SFTGS	10/1/01	3/7/02
	UGs	5/25/01	1/30/02
Albuquerque	Bears	9/1/01	3/1/02
	Wolves	4/1/00	1/3/02
Amneville Gau	E3D	6/27/01	12/27/01
	MOE	8/29/01	8/28/02
	S&R	11/1/01	3/31/02
	Trex	3/28/01	3/27/02
Anchorage	Wolves	5/14/00	5/20/04
Ankara	BP	1/22/00	
	E3D	7/29/00	
	Trex	1/22/00	
	UGs	4/27/01	
Apple Valley Imx	Beavers	9/4/01	12/31/01
	Cyberwor	5/29/01	12/31/01
	Galapago	5/1/00	12/31/01
	IN	11/23/01	12/31/01
	ITD	7/15/00	12/31/01
	Wolves	9/4/01	12/31/01
Atlanta FMNH	LW	9/20/01	12/31/01
	MWH	9/01	
	OO	5/25/01	11/25/01
Auckland	AIWC	2/5/01	11/30/01
	AlienAdv	11/1/00	11/1/01
	Cyberwor	4/4/01	12/31/01
	HaunCast	9/11/01	3/11/02
	SAA	4/30/01	12/01
Austin	Cyberwor	11/17/01	5/24/02
	Extreme	6/2/01	12/2/01
	GF	9/15/01	1/18/02
Baltimore	HB	10/12/01	10/31/03
	ITD	10/6/00	10/5/02
	L5	5/25/01	12/31/01
Bandung	GC	9/1/00	8/31/02
	MOE	9/1/00	8/31/02
	Niagara	9/1/00	8/31/02
Bangkok	ATSOT	9/15/01	12/31/01
	CDS	4/6/01	11/30/01
Barcelona	CDS	5/4/01	5/5/02
	E3D	5/11/00	
	MJTTM	5/3/01	5/2/02
Beijing	Niagara	12/31/00	12/30/01
Berlin CS	AlienAdv	3/1/00	
	AllAcces	5/3/01	
	CDS	1/21/00	
	Cyberwor	11/16/00	
	DIA	8/10/00	

Theater	Film	Open	Close
	Extreme	4/5/01	
	HaunCast	4/5/01	
	MOE	8/1/01	6/30/02
	MWH	10/11/01	
	STTM	10/12/00	
	Trex	1/21/00	
Berlin Disc	E3D	2/26/99	12/31/01
	GC	1/1/01	12/31/01
	HH	1/1/01	12/31/01
	ITD	6/1/01	5/31/02
	MOE	1/1/01	12/31/01
	MOTM	5/31/01	11/30/01
	SC	10/11/01	4/10/02
	Whales	7/16/01	1/31/02
Birmingham AL	AIWC	5/26/01	11/21/01
	IOTS	9/1/01	1/18/02
	SAA	11/23/01	3/22/02
Birmingham UK	Cyberwor	9/29/01	9/28/02
	DIS	9/29/01	5/31/02
	HB	10/15/01	10/31/02
	OMATS	9/29/01	3/30/02
Bochum NeUe	Cyberwor	3/8/01	3/7/02
	Everest	11/1/01	10/31/02
	Galapago	9/1/00	8/31/02
	HC	11/8/01	11/30/02
Boston MOS	Bears	10/19/01	6/15/02
	JIAC	6/15/01	3/15/02
	SAA	2/16/01	6/02
Bradford	Cyberwor	3/1/01	2/28/02
	E3D	5/1/01	12/31/01
	HaunCast	9/1/01	3/31/02
	HB	10/11/01	10/31/03
	Trex	4/5/99	12/31/01
Branson	Africa	4/15/01	12/31/01
	Alaska	5/1/99	3/14/02
	SupeSpee	3/23/01	1/6/02
Brisbane WBS	AIWC	9/30/01	5/29/02
	Alaska	6/21/01	4/30/02
	AlienAdv	5/16/00	12/31/01
	E3D	3/15/01	11/30/01
	HaunCast	9/13/01	8/31/02
	HH	7/5/01	12/31/01
	TR	6/28/01	12/31/01
Bristol	Cyberwor	10/00	5/02
	DIS	3/01	3/02
	HaunCast	8/25/01	8/25/02
	HB	10/15/01	10/15/02
	SOLOE	4/00	4/02
	SS3D	5/01	5/02
	Trex	4/4/01	4/02
Brussels	AllAcces	9/1/01	12/31/01
	CDS	1/1/01	12/31/01
	CTPA	9/1/01	8/31/02
	CV	7/1/01	6/30/02
	Galapago	5/1/01	12/31/01
	MOE	9/1/01	6/30/02
Buffalo Reg	IOTS	12/15/99	12/31/01
Buford Reg	Trex	8/13/99	12/31/01
Calgary FP	E3D	9/15/01	12/31/01
	HaunCast	9/14/01	12/31/01
Calgary Imx	AEK	6/15/01	
	CTPA	9/21/01	
	Everest	5/15/01	
	GC	6/15/01	12/30/01
	LS	9/21/01	
Calgary SC	Bears	7/1/01	7/1/02
	E3Dcc	12/1/00	12/1/01
Cape Town ISA	AJ	5/14/01	11/13/01
	JIAC	5/14/01	11/13/01
	MOE	3/5/01	2/28/03
	Trex	3/1/01	5/31/02
Cathedral City	Extreme	10/12/01	2/12/02
	LS	8/24/01	2/24/02
Cedar Rapids	MOE	11/1/01	3/26/02
	MOF	8/1/01	11/30/01
Charleston SC	CDS	4/1/01	11/30/01
	OMATS	8/31/01	2/28/02
	Trex	9/1/00	2/1/02
Charlotte	BP	9/29/01	2/3/02
	LW	9/29/01	4/1/02
Chattanooga	E3D	9/15/01	11/15/01
	Galapago	3/15/01	12/31/01
	IN	11/16/01	1/5/02
	ITD	5/3/96	5/3/03
Cheshire Oaks WVC	E3D	12/31/00	
Chiba City	MJTTM	8/01	2/02
Chicago Loe	CTPA	9/14/01	9/13/02
	HaunCast	2/23/01	12/31/01
	MJTTM	5/5/00	
	Nsync	6/1/01	
	SAA	11/9/01	12/30/01
Chicago MSI	GP	6/15/01	1/31/02
	HB	10/12/01	7/18/02
Cincinnati	AIWC	8/25/01	2/1/02
Cleveland	GP	8/1/01	2/1/02
	ROF	11/1/01	5/1/02
Cocoa	MOE	10/15/01	10/14/02
Colorado Springs Cmk			
	AllAcces	8/3/01	11/15/01
	CDS	8/31/01	12/31/01
	E3D	5/25/01	12/31/01
	HaunCast	2/23/01	12/31/01
	Trex	9/10/00	12/31/01
Columbus COSI	Dolphins	12/15/00	11/30/01
	JIAC	11/3/01	6/30/02
	SAA	6/16/01	6/16/02
Columbus Mar	Galapago	12/1/00	12/31/01
Copenhagen	AllAcces	8/6/01	11/11/01
	Dolphins	6/30/01	11/30/01
	E3Dcc	12/1/00	12/1/01
	JIAC	4/6/01	12/31/01
	SAA	10/1/01	3/31/02
	Solarmax	9/15/00	12/23/01
Corpus Christi	MOE	3/15/01	2/14/02
	TF	3/9/01	3/8/02
Corsicana	UGs	9/1/01	1/30/02
Dallas AA	SOA	2/26/99	
Dallas Cmk	ATSOT	6/15/01	11/30/01
	CTPA	9/14/01	9/13/02
	HD	1/1/01	6/30/02
	S&R	5/1/00	5/1/02
Dallas SP	OO	5/25/01	
	SAA	2/11/01	8/30/02
	Wolves	5/1/00	3/02
Dearborn	E3D	8/1/01	12/31/01
	MOE	9/1/01	12/31/02
	Nsync	6/1/01	
Denver MNH	SAA	9/21/01	3/31/02
	Solarmax	7/1/01	2/28/02
Detroit	JIAC	5/15/01	11/14/01
Dublin Reg	AEK	1/1/01	12/31/01
Durban ISA	GC	9/27/01	6/28/02
Dwingeloo	Alaska	4/29/00	2/28/02
	LS	5/1/01	4/30/03
Edmonton FP	BP	10/1/01	12/31/01
	CTPA	9/14/01	3/14/02
	Cyberwor	1/15/01	11/15/01
	HaunCast	2/23/01	12/31/01
Edmonton Ody	Amazon	10/9/98	12/2/01
	Everest	6/5/01	12/31/01
	JIAC	10/5/01	3/4/02
Fargo	AlienAdv	5/1/00	12/31/01
	MJTTM	5/01	12/01
Fort Lauderdale	AllAcces	5/25/01	12/21/01
	Dolphins	4/16/01	12/31/01
Fort Worth	Bears	10/26/01	3/7/02
	GC	10/26/01	1/1/02
	T40	6/29/01	11/1/01
Frankfurt NeUe	AllAcces	7/19/01	7/31/02
	Cyberwor	3/8/01	3/7/02
	OM	11/1/01	11/30/02
Galveston	Dolphins	3/7/01	12/31/01
	WOC	7/6/01	12/31/01
Glasgow	GC	10/12/01	12/31/01
	HB	10/11/01	9/1/03
Goteborg	E3D	3/14/01	12/14/01
	LS	10/21/01	4/20/02
Grand Canyon	GC	11/1/99	2/28/02
Grand Rapids JLT	Everest	11/15/01	1/15/02
Hague	Amazon	2/1/01	12/15/01
	Dolphins	6/5/01	12/15/01
	HB	10/10/01	10/10/04
	MWH	6/26/01	11/01
Halifax	Dolphins	5/21/01	11/24/01
	HaunCast	9/21/01	12/31/01
	MOE	9/17/01	12/31/01
Hampton	AIWC	7/15/01	1/15/02
	Bears	11/13/01	5/13/02
	CV	1/8/99	12/31/01
	Extreme	10/12/01	2/12/02
	OMATS	9/25/01	2/12/02
Harrisburg	Cyberwor	6/30/01	12/31/01
	JIAC	3/30/01	
	MOE	9/30/01	3/23/02
	Trex	5/27/00	12/31/01
Hartford Crn	STTM	10/16/01	1/16/02
	Whales	7/15/01	12/31/01
Hastings	GBR	6/4/01	12/31/01
	GP	9/17/01	3/16/02
Hong Kong	AJ	4/1/01	3/31/03
	CDS	4/1/01	11/30/01
	OO	10/1/01	3/31/02
Honolulu Con	E3D	7/13/01	12/31/01
	Extreme	8/18/00	8/17/02
	HH	5/1/00	2/28/02
Houston MNS	Bears	10/26/01	
	BP	10/26/01	
	HB	10/26/01	
	MOE	10/26/01	3/6/02
	T40	5/17/01	1/3/03
Houston SCH	DIA	1/18/93	7/12/02
	DIS	7/30/94	7/12/02
	MTM	6/28/97	12/31/01
Hull	Dolphins	4/1/01	1/6/02
	JIAC	7/1/01	1/6/02
	SAA	10/5/01	3/31/02
Huntsville	DIA	1/1/00	12/31/01
	DIS	10/1/98	12/31/01
	MOF	1/10/01	1/9/02
	MTM	10/1/01	2/28/02
Hutchinson	Bears	10/5/01	10/5/02
	Whales	5/25/01	11/25/01
Ichikawa	Trex	10/30/01	3/28/02
Indianapolis CMI	AJ	11/9/01	1/3/02
	Bears	11/9/01	2/28/02
	E3Dcc	10/14/01	11/8/01

Theater	Film	Open	Close
	MOE	7/14/00	1/1/02
	Nsync	6/1/01	
	Whales	7/13/01	11/8/01
	Yell	7/1/01	12/31/01
Indianapolis WR	Closed	1/15/01	12/01
Jersey City	HB	10/12/01	10/31/02
	JIAC	3/14/01	3/02
	OO	9/4/01	4/3/02
Jupiter Crn	Extreme	10/12/01	10/12/02
	MOE	10/12/01	3/15/02
Kansas City Sci	AlienAdv	6/1/00	11/1/01
	E3D	5/1/00	12/01
	HB	10/19/01	9/30/02
Kansas City Zoo	AJ	10/1/01	3/31/02
	Alaska	11/15/01	12/31/01
	CTPA	6/9/01	
Kaohsiung	Cyberwor	6/29/01	6/20/02
Karlshamn	E3Dcc	6/1/01	12/31/01
	Everest	9/15/01	8/14/02
Karuizawa Sei	Trex	6/23/01	12/31/01
King of Prussia UA	MTM	1/1/01	12/31/03
Kitakyushu	DIS	4/1/01	3/31/02
	MJTTM	4/01	12/01
Kofu	E3Dcc	6/1/01	12/31/01
	Solarmax	9/15/01	3/15/02
KSC 1	DIA	7/21/85	
Kuala Lumpur NP	CV	3/15/01	3/14/02
Kuwait City	Africa	12/25/00	12/24/01
	Cyberwor	12/25/00	12/24/01
	ITD	12/25/00	12/24/01
	TR	5/1/01	12/31/01
Kyoto	Alaska	3/21/98	2/28/02
Laie	Dolphins	5/1/01	4/30/04
Langley FP	CTPA	9/14/01	3/14/02
	Galapago	6/1/01	5/31/02
	MOE	3/1/01	12/31/02
	Trex	11/8/00	2/12/02
Las Palmas	TTL	7/1/01	6/30/02
Las Vegas Imx	AIWC	9/6/01	12/31/01
	AllAcces	4/6/01	4/5/04
	MOE	12/1/00	8/31/02
	Nsync	7/13/01	
Lehi	Yell	8/15/01	11/15/01
Leon Exp	CDS	9/1/01	12/7/01
Lincolnshire Reg	IOTS	1/1/01	12/31/01
	Nsync	5/11/01	
Lisbon	Dolphins	8/1/01	7/31/02
Little Rock	SAA	9/22/01	3/21/02
	TR	6/22/01	11/30/01
London BFI	AIWC	5/1/01	11/25/01
	Dolphins	4/1/01	12/15/01
	E3D	6/1/01	12/31/01
	SAA	10/19/01	4/18/02
London ONT	CTPA	9/23/01	4/1/02
	GC	10/2/01	4/1/02
	MOE	6/1/01	11/30/01
	Nsync	9/7/01	11/30/01
London SM	HB	10/11/01	10/31/03
	Trex	7/21/01	1/20/02
Los Angeles CSC	AJ	9/1/01	
	HB	10/14/01	9/30/02
	OO	6/22/01	12/20/01
Los Angeles Loe	AIWC	5/24/01	
	CTPA	9/14/01	9/13/02
	MJTTM	10/26/01	12/31/01
	Nsync	7/16/01	
Louisville	Bears	10/1/01	4/1/02
Lubbock	AJ	11/16/01	5/15/02
	Solarmax	9/16/01	2/14/02
Lucerne	Amazon	3/3/01	
	BP	5/1/00	
	Dolphins	11/1/00	
	MOE	5/1/00	
	MWH	11/2/01	
Madrid	CDS	10/24/01	12/31/01
	Dolphins	3/15/00	3/14/02
	Extreme	6/22/00	12/31/01
Malta	Africa	2/01	2/27/02
	Extreme	12/6/00	12/7/02
	MJTTM	7/01	12/01
Manchester UCI	DIS	11/10/00	11/9/01
	E3D	8/3/01	6/30/02
	Everest	4/6/01	4/5/02
	Extreme	11/10/00	11/30/01
	HB	10/12/01	9/30/02
	MOE	11/10/00	12/31/01
Melbourne WBS	Alaska	10/19/00	12/31/01
	HaunCast	9/13/01	8/31/02
	MOE	5/1/01	12/31/01
	SAA	10/25/01	4/24/02
	STTM	7/1/01	11/30/01
	Whales	5/1/01	12/31/01
Memphis Muv	Nsync	6/15/01	
Memphis Pink	AIWC	6/30/01	3/1/02
	Alaska	2/24/01	11/2/01
	Trex	11/3/01	3/1/02
Menlyn ISA	Trex	10/6/00	4/30/02
Mexico City Pap	AllAcces	8/23/01	12/16/01
	JIAC	9/14/01	5/13/02
	OO	6/1/01	1/31/02
Miami Imx	L5	10/1/01	9/30/04
	MOE	11/1/01	12/31/01
Milwaukee	AJ	11/9/01	6/13/02
	GC	9/29/01	6/13/02
	SAA	6/8/01	11/8/01
Mississauga FP	MTM	4/6/01	8/31/02
	Trex	6/22/01	2/12/02
Mobile	LW	9/20/01	12/31/01
Monterrey Mex	Antarc	9/6/01	9/5/02
	SE	6/1/01	12/1/01
Montpellier Gau	AEK	6/13/01	6/12/02
	BP	5/1/00	12/31/01
	Cyberwor	1/1/01	12/31/03
	HC	10/30/01	3/31/02
	ITD	6/1/01	12/31/01
	WAMnv	3/21/01	4/23/02
Montreal FP	CDS	9/1/01	12/31/01
	CTPA	9/14/01	4/1/02
	GN	2/9/01	12/31/01
	HaunCast	2/23/01	8/31/11
	Trex	12/14/00	2/12/02
Montreal VP	AIWC	10/12/01	2/11/02
	AJ	10/15/01	5/1/02
Mumbai	AEK	3/23/01	3/22/02
	BP	3/23/01	3/22/02
	GC	8/15/01	8/14/02
	MOE	3/23/01	3/22/02
Munich	E3D	1/15/01	3/31/02
	Extreme	4/12/99	
	GC	4/2/01	4/1/02
	HB	11/30/01	12/31/02
	MOE	4/2/01	4/1/02
	OM	8/31/01	12/31/01
	S&R	10/14/99	11/30/01
	SAA	6/14/01	
	Trex	7/29/99	11/30/01
Myrtle Beach	AJ	2/1/01	3/1/02
	AlienAdv	6/1/01	12/31/01
	HaunCast	2/23/01	12/1/01
	JIAC	3/16/01	3/30/02
	LW	5/1/01	4/30/02
	MTA	10/1/01	1/30/02
	OMATS	9/1/01	8/30/02
	WOC	10/1/01	1/30/02
Nashville Reg	IOTS	1/1/01	12/31/01
	OMATS	9/17/01	3/30/02
	Trex	5/14/00	11/10/01
New Orleans	Antarc	9/30/01	4/1/02
New Rochelle Reg	ITD	1/1/01	12/31/01
New York AMNH	Closed	9/22/01	5/13/02
New York Loe	ATSOT	5/1/00	12/31/01
	CTPA	9/14/01	9/13/02
	HaunCast	2/23/01	12/31/01
	MOE	10/12/01	12/31/01
	SAA	11/9/01	12/31/01
Newport	AllAcces	10/26/01	12/31/01
	E3D	9/29/01	12/31/01
	ITD	9/14/01	8/31/02
Niagara	Dolphins	10/1/01	2/28/02
	Niagara	7/1/86	
Norwalk	CTPA	10/5/01	1/17/02
	MOE	1/1/01	12/31/02
	SAA	1/18/01	6/13/02
	T40	1/18/01	6/13/02
	T40	2/1/01	9/3/02
	T90	11/20/98	12/31/03
	Whales	1/1/01	12/31/02
Nuremburg	Africa	11/28/01	2/27/02
	Everest	11/28/01	2/27/02
	Extreme	11/28/01	11/28/02
	GC	11/28/01	11/29/02
	LS	11/28/01	11/27/02
Nyack Imx	CTPA	9/14/01	
	Dolphins	5/25/01	12/31/01
	JIAC	9/01	
Oakland	Antarc	1/1/01	12/1/02
	MOE	3/1/01	12/31/01
	TBAA	7/1/00	12/31/01
Oklahoma City	CDS	10/19/01	12/31/01
	LS	6/9/01	1/31/02
Omaha	AIWC	8/1/01	2/1/02
	CTPA	6/30/01	12/31/01
Orlando SC	AIWC	6/8/01	12/31/01
	JIAC	9/29/01	
Osaka Sci	E3Dcc	6/00	12/31/01
	MJTTM	6/01	12/01
Osaka Sun	UGs	9/6/01	1/6/02
Oslo	Cyberwor	11/29/00	11/29/01
	HaunCast	9/6/01	12/31/01
	MJTTM	11/1/01	5/1/02
	Solarmax	3/1/01	12/31/01
	UGs	12/00	12/31/01
Oulu	AEK	5/1/01	4/30/02
Paris Geo	GN	2/27/01	12/31/01
	OMATS	10/11/99	12/31/01
	OrigLife	6/26/01	
	WAMnv	2/1/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	
Pensacola	JIAC	3/10/01	4/14/02
	MOF	11/8/96	
	TF	7/2/96	
Perth	AlienAdv	3/15/01	12/31/01
	Cyberwor	10/1/01	3/31/02
	E3D	12/00	12/31/01
	Extreme	9/24/01	3/24/02
	STTM	7/1/01	11/30/01

Theater	Film	Open	Close
Philadelphia	JIAC	6/15/01	12/14/01
	LW	9/28/01	5/30/02
	MJTTM	5/01	12/01
	OO	9/28/01	4/27/02
Phoenix	Alaska	8/1/01	2/1/02
	LW	6/1/01	12/31/01
Pitea	GC	6/3/00	11/30/01
	MOE	3/1/01	2/28/02
Pittsburgh	AllAcces	8/3/01	12/29/01
	IOTS	6/23/01	2/1/02
	RSATM	8/3/01	11/15/01
	SAA	11/3/01	6/02
Poitiers 870 3D	AlienAdv	2/1/00	2/1/02
Poitiers Imax	OO	2/1/01	2/28/02
Poitiers Imax 3D	Cyberwor	2/1/01	1/31/06
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	AIWC	5/24/01	11/25/01
Providence Imx	CDS	9/7/01	12/31/01
	MJTTM	10/26/01	12/31/01
	MOE	9/28/01	12/31/01
Puebla	AllAcces	8/10/01	11/30/01
	Dolphins	11/1/01	4/30/02
	SupeSpee	5/15/01	11/15/01
	Trex	7/1/01	1/31/02
Quebec	CTPA	10/23/01	2/18/02
	JIAC	10/31/01	12/31/01
	Trex	10/23/01	2/18/02
Raleigh Exp	GP	11/16/01	5/31/02
	MOE	11/16/01	5/31/02
Regina	AIWC	9/4/01	3/3/02
	E3Dcc	5/21/01	12/31/01
	Galapago	9/1/01	12/31/01
Reno Fleisch	GF	11/17/00	12/31/01
	Wolves	10/1/01	1/28/02
Richmond SMV	CTPA	9/15/01	12/31/01
Roanoke	LW	7/1/01	12/31/01
	Wildfire	10/1/01	6/1/02
Rochester Cmk	AllAcces	8/3/01	11/15/01
	CV	1/1/01	6/30/02
	Cyberwor	4/4/01	12/31/01
	IOTS	3/1/01	3/1/02
	ITD	6/1/00	6/1/02
	Nsync	6/15/01	
	WOC	7/13/01	12/31/01
Rochester MSC	JIAC	10/25/01	
Sacramento Imx	CDS	7/6/01	11/30/01
	L5	7/1/01	10/1/04
	MJTTM	10/26/01	12/31/01
Saint Augustine	Alaska	5/24/01	12/31/01
	CV	8/3/01	12/31/01
	LS	10/28/01	6/30/02
	MOE	8/1/01	12/31/01
Saint Louis SC	JIAC	9/7/01	1/3/02
Saint Paul	IOTS	10/12/01	2/14/02
	SFTGS	10/12/01	2/14/02
San Antonio 2D	Africa	9/7/01	3/7/02
San Diego NHM	OO	3/31/01	12/31/02
San Diego RHF	AJ	10/5/01	3/31/02
	CTPA	6/22/01	12/31/01
	JIAC	3/16/01	1/10/02
San Francisco Loe	CDS	11/15/00	12/31/01
	Extreme	6/29/01	12/31/01
San Jose	BP	5/4/00	5/3/03
	CV	10/12/00	10/11/02
	GC	6/1/00	6/1/02
	MOE	2/8/01	12/31/02
	MTM	5/4/00	5/3/03
	Niagara	6/1/00	6/1/02
	SAA	10/4/01	10/3/02
	TBAA	1/10/01	12/31/02
San Simeon	HCBTD	8/17/96	
Sandton ISA	AIWC	9/16/01	5/15/02
	Dolphins	3/9/01	12/8/01
	Extreme	6/22/01	
	MOE	3/5/01	2/28/03
Sandy	Bears	9/1/01	3/1/02
	SAA	8/24/01	8/23/02
	Solarmax	7/14/01	6/1/02
Santa Clara	S&R	5/14/01	11/1/01
Sasebo	SE	10/1/01	12/31/01
Seattle Dome	IOTS	3/1/01	2/28/02
	MJTTM	5/5/00	12/01
	OO	10/10/01	10/9/02
Seattle PSC 1	SAA	9/4/01	12/31/01
Sedona	Sedona	3/28/98	12/31/03
Sendai CSC	Solarmax	9/10/01	1/30/02
Shanghai 3D	Trex	9/1/01	8/31/02
Shanghai Dome	IOTS	9/1/01	8/31/02
Shreveport	MOE	9/8/01	7/30/02
	TR	6/29/01	12/31/01
Singapore DC	E3D	6/1/01	12/31/01
	GC	5/26/01	5/25/02
Singapore SC	CTPA	8/1/01	12/31/01
	DIS	10/1/01	12/31/01
Sinsheim	ATSOT	9/19/97	
	Galapago	3/10/01	
	ITD	5/98	
	L5	10/26/96	
	S&R	10/1/99	
	Trex	3/18/99	
	UGs	4/7/00	
Sioux Falls	Amazon	10/1/01	2/1/02
	Nsync	6/15/01	
Speyer Imax	AIWC	7/15/01	1/14/02
	Extreme	5/1/00	
Spokane	Nsync	6/15/01	
	STTM	10/26/01	1/26/02
	Wolves	3/15/01	12/15/02
Stockholm	Dolphins	10/1/00	3/31/02
	E3Dcc	5/00	12/01
	GN	9/00	12/31/01
	HB	11/30/01	11/30/02
	Trex	2/1/01	7/31/02
Strasbourg UGC	Africa	11/29/00	11/28/01
	E3D	11/29/00	11/28/01
	MOE	11/29/00	11/28/01
Sudbury	AIWC	9/4/01	10/7/02
	AllAcces	7/15/01	12/31/01
	Galapago	9/4/01	1/6/02
	GF	1/00	12/02
	MOE	1/1/01	6/30/02
Sydney WBS	AlienAdv	11/00	11/01
	CDS	12/24/99	12/31/01
	HaunCast	9/20/01	8/31/02
	Nsync	7/26/01	
	SAA	10/25/01	4/24/02
Syracuse	GC	6/30/01	1/1/02
	MOE	10/1/01	4/1/02
	SupeSpee	9/1/97	6/30/02
	UGs	9/1/01	5/30/02
Taejon Earth	AlienAdv	3/1/01	3/1/02
Taichung NMNS	Galapago	1/1/01	12/31/01
	JIAC	8/15/01	8/14/02
Taipei AM	CTPA	7/5/01	6/30/02
	GN	3/30/01	9/30/02
	Solarmax	3/1/01	2/28/03
Taipei MCRC	AJ	1/1/01	12/31/01
	Bears	7/1/01	7/1/02
Tampa Cha	CDS	10/5/01	12/31/01
	IOTS	8/17/01	12/31/01
	ITD	3/15/01	3/1/02
Tampa MOSI	AJ	8/31/01	10/30/02
	JIAC	5/25/01	11/15/01
	OO	5/01	11/15/01
Tempe Imx	Everest	3/9/01	12/31/01
	JIAC	9/28/01	12/31/01
	MJTTM	10/26/01	12/31/01
	Solarmax	3/1/01	12/31/01
	SupeSpee	7/15/01	12/31/01
	Trex	9/01	12/31/01
Tianjin	Niagara	1/1/01	12/31/01
	Yell	1/1/01	12/31/01
Tijuana	Dolphins	5/5/01	11/4/01
	OO	10/18/01	10/18/02
Tokorozawa	ChanJian	10/27/01	11/11/01
	MJTTM	9/01	3/02
Tokyo IMAX	CTPA	9/1/01	12/31/01
	Nsync	8/4/01	
	Trex	8/4/01	12/31/01
Tokyo ISEC	E3Dcc	6/1/01	12/31/01
Toronto OP	BP	9/25/97	5/31/02
	CTPA	9/14/01	9/30/02
	JIAC	3/15/01	9/14/02
	MOE	10/1/01	5/31/02
	MTM	3/1/01	7/31/04
Toronto OSC	CDS	6/23/01	
	Cyberwor	11/10/00	5/3/02
	HB	10/12/01	10/12/03
	SE	3/6/98	3/31/02
	TTL	6/1/00	3/2/02
Tsuruga	ChanJian	10/1/01	12/31/01
Tulsa Cmk	AlienAdv	5/18/01	12/31/01
	AllAcces	8/3/01	11/15/01
	ITD	6/1/00	6/30/02
	Nsync	7/20/01	
	Trex	4/14/00	12/31/01
Valencia Spn	BP	9/1/01	8/31/02
	CDS	5/1/00	12/3/01
	OO	7/14/01	7/13/02
	WABOS	5/1/00	5/31/03
Vancouver Imx	CTPA	9/14/01	9/13/02
	GF	10/5/01	11/8/01
	MOE	12/00	1/30/02
	RSATM	10/1/01	12/31/01
Vancouver SW	LW	6/30/01	6/30/02
	Trex	10/1/01	1/1/02
Vantaa	Everest	9/1/01	8/31/02
Victoria	Alaska	6/1/01	1/18/02
	BP	9/28/01	1/19/02
	JIAC	9/28/01	6/30/02
	MOE	11/5/01	6/30/02
Vienna	Africa	10/12/01	1/6/02
	AIWC	4/6/01	1/6/02
	AJ	10/12/01	1/6/02
	BP	10/12/01	1/6/02
	Dolphins	10/12/01	1/6/02
	JIAC	4/6/01	1/6/02
	MOE	10/12/01	1/6/02
	MWH	1/20/01	1/6/02
	SAA	7/6/01	1/6/02
	STTM	10/12/01	1/6/02
Virginia Beach	JIAC	9/1/01	3/1/03
	Trex	1/8/99	12/31/01
Warner Robins	TF	7/92	
Warsaw IT	AEK	9/7/00	3/7/02
	ATSOT	4/27/01	12/31/01
	Trex	11/17/00	11/16/01

Theater	Film	Open	Close
Wash NASM	AIWC	5/01	4/02
	CV	8/8/96	
	MOF	9/6/01	4/02
	TF	7/1/76	
Wash NMNH	Africa	10/11/01	4/10/02
	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
	OO	9/12/00	11/13/02
	RSATM	10/5/01	1/31/02
Winnipeg	CTPA	9/14/01	9/13/02
	MOE	8/1/01	11/30/01
	Whales	10/15/01	2/15/02

Theater	Film	Open	Close
Woodbridge FP	CTPA	9/14/01	3/14/02
	HaunCast	2/23/01	12/31/01
Woodridge Cmk	Extreme	8/3/01	12/31/01
	Galapago	6/23/00	
	MTM	1/1/01	6/30/02
	S&R	5/1/01	5/1/02
Wuerzburg	Cyberwor	12/15/00	12/14/01
	Galapago	12/15/00	12/14/01
	GC	7/1/01	12/31/01
	MOE	4/16/01	12/31/01
	STTM	12/13/00	4/6/02
	Trex	12/15/00	12/14/01

Theater	Film	Open	Close
Xalapa	WAMnv	8/3/01	2/2/02
Yellowstone	Extreme	11/1/99	10/31/02
	MJTTM	3/01	12/01
	Wolves	6/1/01	
Yokohama SC	Cyberwor	3/3/01	3/23/02
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alaska	Alaska: Spirit of the Wild	1997		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
ChanJian	Chang Jiang: The Great River of China	1999		DTI
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Encounter in the Third Dim (ColorCode 3D)	2000		nWP
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
Galapago	Galapagos	1999	3D	IMAX
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
HH	Hidden Hawaii	1992		DCI
IN	IMAX Nutcracker, The	1997	3D	IMAX
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JIAC	Journey into Amazing Caves	2001		MFF
L5	L5: First City in Space	1996	3D	IMAX
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		TVA
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		RBFC
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OO	Ocean Oasis	2000		SFI

Film	Title	Year		Dist
OrigLife	Origins of Life	2001		GEO
Rheged	Rheged: The Lost Kingdom	2000		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		NOVA
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SFTGS	Search for the Great Sharks	1992		SMM
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SS3D	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TTL	To The Limit	1989		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	MD
WABOS	We Are Born of Stars	1985	3D	IMAX
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

November 2001 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
44	MOE	14	OO	7	Whales	3	Antarc	1	HD
33	Trex	13	AJ	7	Wolves	3	HH	1	MOTM
31	E3D	12	BP	6	AEK	3	RSATM	1	MTA
26	JIAC	12	ITD	6	OMATS	3	SE	1	OrigLife
24	CTPA	11	AlienAdv	6	S&R	3	SFTGS	1	Rheged
22	SAA	11	Bears	5	ATSOT	3	T40	1	ROF
21	Cyberwor	11	Everest	5	L5	3	WAMnv	1	SC
20	AIWC	10	Alaska	5	MWH	3	WOC	1	Sedona
19	CDS	10	IOTS	5	Niagara	3	Yell	1	SOA
19	Dolphins	9	Solarmax	4	Amazon	2	ChanJian	1	SOLOE
18	HaunCast	8	Africa	4	DIA	2	HC	1	SS3D
17	Extreme	8	CV	4	GF	2	IN	1	T90
17	GC	8	LW	4	GN	2	OM	1	WABOS
16	HB	7	DIS	4	GP	2	TBAA	1	Wildfire
16	MJTTM	7	LS	4	MOF	2	TTL	1	ZC
15	Nsync	7	MTM	4	SupeSpee	1	Beavers		
14	AllAcces	7	STTM	4	TF	1	GBR		
14	Galapago	7	UGs	4	TR	1	HCBTD		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972 USA
Tel: 310-247-3000
www.oscars.org

aGepro Cinéma
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17

American Association of Museums
1225 Eye Street, NW, Suite 200
Washington, DC 20005 USA
Tel: 202-289-9113
Fax: 202-289-6578
www.aam-us.org

American Museum of Natural History
79th Street and Central Park West
New York, NY 10024 USA
Tel: 212-769-5000
Fax: 212-769-5233
www.amnh.org/imax

Anschutz Corporation
555 17th St # 2400
Denver, CO 80202 USA
Tel: 303-298-1000

Aoi Promotion, Inc.
11454 San Vicente Blvd.
Los Angeles, CA 90049 USA
Tel: 310-826-8766
Fax: 310-207-2161

BBC Large Format Films
BBC White City, Room 4502
201 Wood Lane
London, W12 7TS ENGLAND, UK
Tel: +44-20-8752-4406
Fax: +44-20-8752-6555

Bharatbala Productions Ltd.
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Fax: +91-22-388-6659

Blue Sky AB
Box 229
Vasteras, SE-72106 SWEDEN
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Fax: +46-21179119

British Film Institute IMAX Theater
1 Charlie Chaplin Walk
South Bank, Waterloo
London, SE1 8XR ENGLAND, UK
Tel: +44-20-7902 1210
Fax: +44-20-7902 1212
www.bfi.org.uk

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-567 5007
www.disney.go.com

California Science Center
700 State Drive
Los Angeles, CA 90037-1210 USA
Tel: 213-744-7400
Fax: 213-744-2034
www.casciencectr.org

Carnegie Science Center
One Allegheny Avenue
Pittsburgh, PA 15212-5850 USA
Tel: 412-237-3400
Fax: 412-237-3375
www.csc.clpgh.org

Children's Museum of Indianapolis
3000 North Meridian Street
P.O. Box 3000
Indianapolis, IN 46206 USA
Tel: 317-924-5431
Fax: 317-921-4019
www.childrensmuseum.org

Cinema Group, Inc.
5010 Jesse Creek
Pleasant View, UT 84414 USA
Tel: 801-786-1494
Fax: 801-786-2152

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

CineNova Productions, Inc.
468 King Street West
Toronto, ON M5V 1L8 CANADA
Tel: 416-363-2600
Fax: 416-363-2609

Darluce Societe
10090 Waverly
Montreal, QC H3L 2V8 USA
Tel: 514-951-5145
Fax: 514-858-0428
www.darluce.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Discovery IMAX
Marlene-Dietrich-Platz 4
Berlin, 10785 GERMANY
Tel: +49-30 25 92 72 00
Fax: +49-30 25 92 81 10
www.imax-berlin.de

Discovery Pictures
7700 Wisconsin Avenue
Bethesda, MD 20814-1999 USA
Tel: 301-986-1999
Fax: 301-986-4824
www.discovery.com

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158

Edwards Theatres Circuit, Inc.
300 Newport Center Drive
Newport Beach, CA 92660 USA
Tel: 949-640-4600
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www.moviegoers.com/edwards/

Entergy IMAX Theatre
Audubon Nature Institute
P.O. BOX 4327
New Orleans, LA 70178 USA
Tel: 504-565-3020
Fax: 504-565-3010
www.auduboninstitute.org

Equus Films
53-55 Brisbane Street
Surry Hills
Sydney, 2010 AUSTRALIA
Tel: +61-2-9281-1266
Fax: +61-2-9281-3269

Esquire IMAX Theater
1211 K Street
Sacramento, CA 95814 USA
Tel: 916-446-2333
Fax: 916-446-2377
www.imax.com/sacramento

Exploris
201 E. Hargett St.
Raleigh, NC 27601 USA
Tel: 919-834-4040
Fax: 919-834-3516
www.exploris.org

Extreme Productions **EP**
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Calgary, AB T2G 3H1 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Fernbank Museum of Natural History
767 Clifton Road NE
Atlanta, GA 30307-1221 USA
Tel: 404-378-0127
Fax: 404-378-8140
www.fernbank.edu/museum/

First E Productions **FEP**
Haghulta Vägen 32
Värmdö, 139 34 SWEDEN
Tel: +46-857-02-0665
Fax: +46-8-5195-5100

Firstar IMAX Theatre
1 Levee Way Ste 1102
Newport, KY 41071 USA
www.firstarimax.com

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Piper Jaffray Plaza
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Glasgow Science Centre
50 Pacific Quay
Glasgow, G51 1EA SCOTLAND, UK
Tel: +44-141-420-5010
Fax: +44-141-420-5011
www.gsc.org.uk

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

H5B5 Media AG
Rosenheimer Strasse 145 F
Munich, Bavaria 81671 GERMANY
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Fax: +49 89 4525 4747
www.h5b5.com

Hastings Museum
1330 North Burlington Avenue
PO Box 1286
Hastings, NE 68902-1286 USA
Tel: 402-461-2399
Fax: 402-461-2379
http://hastingsnet.com/museum/

Heard Natural Science Museum and Wildlife Sanctuary
One Nature Place
McKinney, TX 75069-8840 USA
Tel: 972-562-5566
Fax: 972-548-9119
www.heardmuseum.org/

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imax Ltd. **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Imax Space Ltd.
45 Charles Street East, Ste 402
Toronto, ON M4Y 1S2 CANADA
Tel: 416-960-4434

IMAX Theater at White River
650 West Washington Street
Indianapolis, IN 46204 USA
Tel: 317-233-4629
Fax: 317-233-2438
www.imaxindy.com

IMAX Theatre at Millenium Point
Curzon Street Station, Curzon Street
Birmingham, B13 9TL ENGLAND, UK
Tel: +44 121-303-4969
www.millenniumpoint.org.uk/

IMAX Theatre Auckland
Level 4 - Entertainment Centre
291 - 297 Queen Street
Auckland, NEW ZEALAND
Tel: +61-9 303 3345
www.imax.com.au/theatres/index.html

Immersion Studios
Exhibition Place, Music Building
285 Manitoba Drive
Toronto, ON M6K 3C3 CANADA
Tel: 416-260-7711
Fax: 416-260-7495

Iwerks Entertainment **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
www.iwerks.com

Jack Loeks Theatres, Inc.
1400 28th Street SW
Wyoming, MI 49509 USA
Tel: 616-532-6302
Fax: 616-532-3660
www.bigscreenmovies.com

Jackson Hole Wildlife Film Festival
P.O. Box 3940, 125 East Pearl St.
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

James D. Stern Productions
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Chicago, IL 60611 USA
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Fax: 312-787-2208

Jeffrey Marvin Productions
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White Plains, NY 10605-0086 USA
Tel: 914 761-2291
Fax: 914 686-0155

Kennedy Space Center Visitor Center
SR 405- Mail Code: DNPS
Kennedy Space Center, FL 32899 USA
www.kscvisitor.com

Kieth Merrill Productions
5024 Sagan Ct.
Cameron Park, CA 95682 USA
Tel: 530 672 9899

Leo Burnett USA
35 W. Wacker Drive
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Tel: 312-220-5959
Fax: 312-220-3299
www.leoburnett.com/

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699 USA
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Fax: 201-451-6383
www.lsc.org

Living Pictures Pty Ltd.
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Fax: +61-2-9949-4977

Loews Cineplex Navy Pier IMAX Theater
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Tel: 312-595-0090
Fax: 312-595-7212
www.theatres.sre.sony.com/imax/chicago/index.html

Loews Theaters Lincoln Square
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New York, NY 10023 USA
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Fax: 212-833-6283
www.theatres.sre.sony.com/imax/new-york/index.html

Louisville Science Center
727 West Main Street
Louisville, KY 40202-2681 USA
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Fax: 502-561-6145
www.LouisvilleScience.org

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Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Machine Age Films, LLC
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Sherman Oaks, CA 91423 USA
Tel: 818-906-8008
Fax: 818-906-8008

MacLeod Productions
502 10th Street
Santa Monica, CA 90402 USA
Tel: 310-395-4739
Fax: 310-452-2007

Maloka Interactive Science Center
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Santafé de Bogotá, COLOMBIA
Tel: +57-1-221-0111
Fax: +57-1-221-6950
www.maloka.org

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Tel: 330-425-7002
Fax: 330-425-8672

Maryland Science Center
601 Light Street
Baltimore, MD 21230-3812 USA
Tel: 410-685-2370
Fax: 410-545-5974
www.mdsci.org/index.html

MegaSystems, Inc. **MEGA**
1515 Locust Street, Ste 700
Philadelphia, PA 19102 USA
Tel: 215-546-5300
Fax: 215-546-2443
www.megasystem.com

MR-Film **MRF**
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-8715

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

Museum of Science and Industry
4801 East Fowler Avenue
Tampa, FL 33617-2099 USA
Tel: 813-987-6300
Fax: 813-987-6310
www.mosi.org

Muvico Theaters
3101 N. Federal Highway, 6th Floor
Fort Lauderdale, FL 33306-1042 USA
Tel: 954-564-6550
Fax: 954-564-6518

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
www.nasm.edu/nasm/IMAX/

National Geographic Films
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
www.nationalgeographic.com/main.html

National Museum of Natural History
10th St. and Constitution Ave., NW
Washington, DC 20560 USA
www.mnh.si.edu/imax/

National Science Foundation
4201 Wilson Blvd.
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

National Wildlife Productions
11100 Wildlife Center Drive
Reston, VA 20190 USA
Tel: 703-438-6077
www.nwf.org/nwf/nwp

New Mexico Museum of Natural History
1801 Mountain Road, NW
Albuquerque, NM 87104-1375 USA
Tel: 505-841-2890
Fax: 505-841-2811
www.nmmnh-abq.mus.nm.us/nmmnh/NMMNH.html

nWave Pictures
10839 Washington Blvd.
Culver City, CA 90232 USA
Tel: 310-815-2880
Fax: 310-845-1716
www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

O Entertainment
31878 Camino Capistrano, Suite 101
San Juan Capistrano, CA 92675 USA
Tel: 949-443-3222
Fax: 949-443-3223

Odyssey Trust Company
2 Queen's Quay
Belfast, BT3 9QQ NORTHERN IRELAND
Tel: +44-28 9045 1055
Fax: +44-28 9045 052
www.theodyssey.co.uk/pavilion/

Omniversum
PO Box 61667
Hague, AR NL-2506 NETHERLANDS
Tel: +31 70 307 3456
Fax: +31 70 307 3450
www.omniversum.nl

Ontario Place Corporation
955 Lakeshore Boulevard West
Toronto, ON M6K 3B9 CANADA
Tel: 416-314-9773
Fax: 416-314-9989
www.ontarioplace.com

Pinnacle Studios
2334 Elliott Avenue
Seattle, WA 98121-1611 USA
Tel: 510-482-3587
Fax: 510-482-3215

Porsche AG
Porscheplatz 1
Stuttgart, 70435 GERMANY
www.porsche.com

Directory, cont'd

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Principal Media Group
Picture House
65 Hopton Street, Bankside
London, SE1 9LR ENGLAND, UK
Tel: +44-20-7928-9287
Fax: +44-20-7928-9886
www.principalmedia.com

Productions Dussart **PD**
14, rue des Carrières
Suresnes, 92150 FRANCE
Tel: +33 1 4204 6645
Fax: +33 1 4204 6645
www.orlifelargeformat.com

Productions Pascal Blais, Inc. **PPB**
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Putnam Museum of History and Natural Science
1717 West 12th Street
Davenport, IA 52804 USA
Tel: 319-324-1054
Fax: 319-324-6638
www.putnam.org

Really BIG Film Corp. **RBFC**
423 S. Arnaz Dr.
Los Angeles, CA 90048 USA
Tel: 310-273-8831
Fax: 310-278-2215
www.rbfcinc.com

Regal Cinemas
7132 Commercial Park Drive
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Regal IMAX Theater Lincolnshire
300 Parkway Drive
Lincolnshire, IL 60069 USA
Tel: 847-229-9100
Fax: 847-229-8194
www.regalcinemas.com/theatres/imax/lincoln.html

Reuben H. Fleet Science Center
P.O. Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhfleet.org

Saint Louis Science Center
5050 Oakland Avenue
Saint Louis, MO 63110 USA
Tel: 314-289-4400
Fax: 314-289-4420
www.slsc.org

Science Museum
Exhibition Road, South Kensington
London, SW7 2DD ENGLAND, UK
Tel: +44-171 938-8008
www.nmsi.ac.uk/welcome.html

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science Museum of Virginia
2500 West Broad Street
Richmond, VA 23220 USA
Tel: 804-864-1400
Fax: 804-367-9348
www.smv.org

Science Place
P.O. Box 151469
Dallas, TX 75315-1469 USA
Tel: 214-428-5555
Fax: 214-428-2033
www.scienceplace.org

Sheridan Group
35 Bedford Street
Belfast, BT2 7EJ NORTHERN IRELAND
Tel: +44-2890 450 545
Fax: +44-2890-466-180
www.sheridangroup.com

Sheridan IMAX Theater Belfast
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Fax: +44-28 9045 052
www.sheridangroup.com

Shot in the Dark Productions
840 Brevard Avenue
Rockledge, FL 32955 USA
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Fax: 321-632-7448
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SimEx Inc.
511 King Street West, Suite 130
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Fax: 416-597-0352
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Sky High Entertainment, Inc.
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www.uci-cinemas.co.uk/index.html

Vista Collaborative Arts, Inc.
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SHORTS

Beauty and the Beast watch

At press time, **Disney**'s LF re-release of ***Beauty and the Beast*** had surpassed ***Fantasia/2000*** in the number of opening bookings, with 84, compared to 75 for *F2K*. On Jan. 1, 2002, the film will open in LF theaters in 18 countries, but unlike *Fantasia*, which ran only in IMAX theaters in 2000, *Beauty and the Beast* will be shown in at least 18 8/70 theaters, and on the projectors of no fewer than nine manufacturers.

Notably absent from the list for now are the six IMAX theaters owned by **Regal Cinemas**. As noted in the Biz section (*see page 4*), Regal is currently in bankruptcy proceedings and the fate of its LF screens is uncertain. Whether they remain IMAX-equipped or are converted to 8/70, the chain is likely to make every effort to book the film, which would bring its total bookings near 90 theaters.

Eighteen institutional theaters have booked *BATB*, down slightly from the 21 that had booked *Fantasia* in its original release.

UK to get three new LF theaters

In music the three "B"s are Bach, Beethoven, and Brahms. In the LF world they are the United Kingdom's three newest LF theaters: Birmingham, Belfast, and Bournemouth.

Birmingham's **Millennium Point** is home to four major visitor and education attractions: Thinktank (a science center and museum), the University of the First Age, the Technology Innovation Centre, and a 385-seat IMAX 3D theater that opened on Sept. 29.

In Northern Ireland, a 380-seat IMAX 3D theater is slated to open in Belfast's Odyssey Pavilion in November. The Pavilion is a multi-function entertainment venue with restaurants, an indoor 10,000-seat arena, and a Hard Rock Café. The Pavilion and the IMAX theater are managed by the **Sheridan Group**, developer of the IMAX theater in Dublin, Ireland, which closed in October 2000 after two years of operation. (*See Shorts, LFX January 2001.*)

Sheridan has reportedly settled a lawsuit with **Imax Corporation** that had delayed the openings of both the Belfast and Bournemouth theaters.

The latter, which has been in the works for five years, was originally set to open in July 1999. After a long series of construction delays and legal issues, **NILGOS**, the pension fund that owns the "freehold" (a long-term lease common in the U.K.) on the Bournemouth Waterfront complex, took control of the project away from Sheridan in January 2001. NILGOS sought other operators for the theater, which was complete and lacked only a projector and screen. The **British Film Institute**, which owns an IMAX theater in London, and **UCI Cinemas**, which operates one in Manchester, were approached, but no deal was concluded.

In May, Sheridan filed suit against Imax. Shortly after that, the **Bank of Scotland** took control of the project away from NILGOS. Sheridan applied to the bank to operate the IMAX theater and was the only company to do so, according to a bank spokesman. With the settlement of the Imax suit, the last obstacle to opening has presumably been cleared, although no opening date has been announced.

Indy CineDome to close in 2002

At the end of next summer, the **Children's Museum of Indianapolis** will close its **CineDome**, an Iwerks 15/70 theater, and convert it into a major new dinosaur exhibit hall. The 308-seat theater, which opened in 1996, has experienced declining attendance since its first year, a fact which director **Jeffrey Patchen** attributes to a lack of suitable films for the museum's core audience of 2- to 11-year olds.

The US$25 million Dinosphere will use the existing dome and sound system to create an immersive exhibit space for display of real dinosaur fossils. Museum officials determined that the conversion of the theater was more cost-effective than building an entirely new structure. The Dinosphere is expected to open in 2004.

The closure will leave Indianapolis with only one LF theater, the **IMAX Theater** at **White River State Park**, which has been closed since January while the new Indiana State Museum is being built immediately adjacent to the theater. Construction delays have pushed the reopening past the original November date, and no new date has been set.

Hastings to replace IMAX projector

The **Hastings Museum** in Hastings, NE, has notified **Imax Ltd.** that it will not renew the lease on its IMAX projector when it expires on Dec. 31. According to director **Terry Hunter**, the museum plans to install a **MegaSystems** 8/70/35 combination projector in the 211-seat theater in January 2002, reopening in February.

LFX has learned that Imax is threatening exhibitors who opt not to renew (or in the case of bankruptcies, reject) their system leases with legal action similar to that currently pending against Muvico and projector maker **MegaSytems**. As reported in the June/July issue, Imax alleges that theaters built to the company's specifications embody proprietary trade secrets that are protected by the Lanham act and other unfair practices laws.

LFX estimates that as many as 50 IMAX leases may be up for renewal in the next four years.

Imagica in race for tech Oscar

Imagica USA is among 25 contenders for a Scientific and Technical Academy Award® for its 65/35 multi-format optical printer. The **Academy of Motion Picture Arts and Sciences**® announced the list in mid-September "so that claims of prior invention or of similar technology can be reviewed to determine whether they should also be included in our consideration," according to a press release.

The Scientific and Technical Academy Awards will be presented on March 2, 2002, several weeks before the internationally televised Oscar® awards ceremony.

AMNH IMAX closed for renovation

The IMAX theater at the **American Museum of Natural History** in New York city closed on Sept. 22 for an eight-month, US$7 million renovation effort to be funded by New York real estate developer **Samuel J. LeFrak**. The theater will get

*(See **SHORTS** on page 15)*